BBC

THE LIE OF THE LAND Toby Whithouse tells us secrets of the nail-biting final part of the Monk Trilogy!

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series

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Mark Gatiss previews his amazing new Ice Warrior story!

THE EATERS OF LIGHT

Rona Munro on writing her first new *Doctor Who* episode for 28 years!

Panini magazines

ISSUE 513
July 2017

60s MONSTER REVIVAL!

OLD SCHOOL CYBERMAN

THE MEN FROM MONDAS ARE BACK!

Steven Moffat previews the thrilling series finale, with exclusive new photos!

CRAB ATTACK! We get our claws into 1967 classic *The Macra Terror*!

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BY RYAN DANES

BBC DOCTOR WHO MAGAZINE

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“With the lo-tech Cybermen, you’re exposing the fact that there’s a person chopped up in there...”

LETTER FROM The Editor

There’s something absolutely beautiful about 1960s *Doctor Who*, isn’t there? It’s been said before, probably, but so many of the things which are absolutely fundamental to the success of the show, come from its first six years – from 1963-69. The Doctor and the TARDIS, and the entire concept of the show, obviously. The Daleks too – firmly in place within the first few weeks – are a brilliant piece of 60s pop-art design. Then there’s the sonic screwdriver and the Time Lords and the concept of regeneration – all of which are still a prominent part of the programme’s mythology today.

Later eras would contribute many other fantastic enduring concepts, of course (the Master, Davros, the Sontarans and the Weeping Angels and the Time War, for example), but the influence of *Doctor Who*’s original decade still looms large.

The Cybermen and the Ice Warriors are also a part of that great defining era. Neither *The Tenth Planet* (1966) nor *The Ice Warriors* (1967) might be considered the definitive outing for either monster, but they deserve all the credit for inventing these wonderful creatures in the first place. The ‘cloth faces’ of the original Cybermen weren’t considered a 100% success by the production team of the day, but half a century on, that ghostly, unnerving design has gained new power.

The Ice Warriors can also stand proud in 2017. Although their design has undergone a few small tweaks for their recent revival, the spirit and strength of that original armoured look is still very obviously there.

Over the next few weeks, we’ll be giving a very warm welcome back to *Doctor Who* for both the Ice Warriors and the Cybermen – although, come to think of it, maybe they’d prefer a more frosty reception...? Tom

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Ask STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"We'd checked David Suchet out for various parts before – but this part was *the* one for him."

FRANK SKINNER asks: I really love your column in DWM – will you please continue to write it even after you've left as showrunner?

■ Oh, Frank. You won't care then. It'll be all Chris, Chris, Chris in that strange new world. I'll be loitering around the place, of course, trotting out my usual three jokes, but you won't care. I'll wave at you in the street, or try to catch your eye in the sauna, but you'll just look blank and turn away. The most I'll get from you is perhaps a phone call to the police to have me removed from your garden. But *I'll* remember, Frank. Oh, I'll remember.

... Frank?

Are you listening, Frank?

Frank, it's me! Come back, *come back!!*

SALLY HENMAN asks: I really love the dynamic between the Doctor and Bill and Nardole in this series. Do you think *Doctor Who* works best with three lead characters, and what are your favourite TARDIS teams?

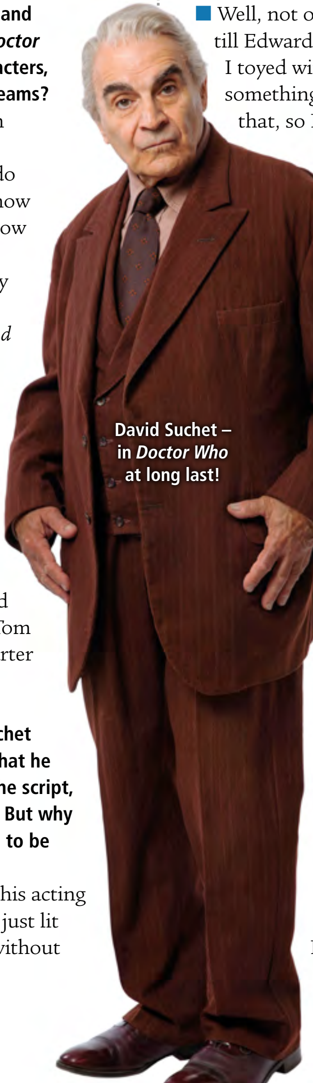
■ I think I probably like the ones in *Doctor Who*.

Oh, okay. Well, first of all, yes, I do quite like two companions. That's how I started, with Rose and Jack, and how I carried on with Rose and Mickey. The Doctor and Martha were hardly in *Blink*, so that doesn't count, and *Silence in the Library*/*Forest of the Dead* had River Song showing up. In fact, the first time I wrote the Doctor with a single companion was *The Beast Below*. Since River is in the Weeping Angels two-parter, and the finale, and then Rory comes on board, that means it doesn't happen again till *The Bells of Saint John*! Blimey, I like a crowd.

My favourite line-up? That would be invidious to say. But I do think Tom Baker, Elisabeth Sladen and Ian Marter take some beating!

COLIN ARTHUR asks: David Suchet was amazing in *Knock Knock*! I love that he agreed to do it before he even read the script, as he so wanted to be in *Doctor Who*. But why on earth has it taken 54 years for him to be offered a part?

■ Well, we wanted him to improve his acting first. Oh, and the clickbait websites just lit up like nuclear explosions. People without proper jobs are racing along corridors to their keyboards, already deciding not to bother with a spell-check. No, stand down, that's a joke. Yes, a *joke*. Never mind, I'll explain later. The truth is – and David probably doesn't know this – we've checked him out for various parts, but he's never been available. And to tell you the truth, I'm glad. Because that part was *the* one for him – a part worthy of an actor like David Suchet. After all, it's not every day you get a script from a talent like Mike Bartlett (which is why people like me get work, but that's another story).



David Suchet – in *Doctor Who* at long last!

ADRIAN PORTER asks: Did you name the characters Bill and Heather in *The Pilot* after William Hartnell and his wife, Heather?

■ Well, not on purpose. In fact, I hadn't noticed, till Edward Russell pointed it out in the office. I toyed with lying, and pretending I'd done something clever, but no-one ever believes that, so I admitted it was a coincidence.

But was it really? Had those names lodged somehow in my subconscious, mysteriously emerging as I typed my way into a whole new era of *Doctor Who*? Did those long-dead loves somehow speak to me from the other world, as Bill took form in my imagination?

No, because it was just a coincidence.

DAVID HILL asks: So, Amy and Rory lived in Gloucestershire, Danny Pink comes from Gloucester, and now Bill is based in Bristol. Do you have some sort of sinister 'West Country Agenda'?

■ Yes, but I can't tell you what it is, because it's so sinister.

ADRIAN MAJ asks: Did it ever cross your mind to have *An Adventure in Space and Time*'s David Bradley play the First Doctor in any capacity in *The Day of the Doctor*?

■ I think I probably did, you know. I think, as I lay on the floor, sucking my thumb and weeping, I was up for anything. I probably phoned you! But to be honest, casting David would have stolen some of the thunder from the wonderful *An Adventure in Space and Time*, and that would have been entirely wrong.

The original Gretchen Alison Carlisle.

BLAINE COUGHLAN asks: By Christmas, are we going to find out what special thing the Doctor names after Gretchen Alison Carlisle from *Into the Dalek*?

■ No, you're going to find out right now. It took a long time for the Doctor to choose something appropriate, but in the end he opted for a Gretchen Alison Carlisle (as it is now known).

MARK HOLDING asks: In *Heaven Sent*, as the Doctor died and was replaced by a copy of himself from the teleporter, how can we say that it is the actual Doctor whose adventures we have followed since and not just a duplicate? If we argue that it still is the Doctor, then why doesn't he, the Time Lords and everyone else with a teleporter just fall back on such technology to resurrect themselves in the event of death?

■ Well, if you're of the opinion that breaking yourself down into energy and reassembling yourself according to a stored pattern is death – and that's a perfectly sensible opinion – then the Doctor was never in *Heaven Sent*. He died at the end of *Face the Raven*, when he teleported. (Oh, that Sarah Dollard, she can't stop it with the killing!) But don't worry, because that wasn't the Doctor either. In fact, if someone can tell me the very first time the Doctor teleported in *Doctor Who*, we can identify the last time we saw the real man. Wait, hang on! It was in *The Keys of Marinus* – the fifth *Doctor Who* serial. He only made it through four complete stories. The Doctor's been a copy since 1964!! Oh, you had to bring it up, didn't you? And now he's been dead for 53 years. You only killed Doctor Who!

And yes, that's exactly how Time Lord medicine works. Also weight loss and tanning. You may think there are logical problems with that, but don't worry, I'll be covering them all in a chapter of my autobiography entitled *For God's Sake This Is All Just Made Up, You Know!* DWM

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

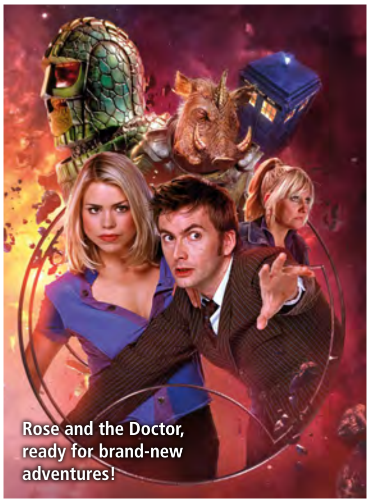
The Tenth Doctor and Rose reunited!

In exciting news for fans of David Tennant and Billie Piper, the duo have reprised their roles of the Tenth Doctor and Rose Tyler in three *Doctor Who* audio dramas from Big Finish Productions!

The three new adventures were recorded on 9, 11 and 15 May. David had previously returned to play the Tenth Doctor for Big Finish alongside Catherine Tate's Donna last year, but this is the first time Billie has reprised her role for audio.

The Tenth Doctor Adventures – Volume 2, to be released in November, is a box set comprising three hour-long full-cast audio adventures. The set opens with *Infamy of the Zaross* by John Dorney, in which an alien invasion of Earth isn't quite what it appears... Camille Coduri guest-stars as Rose's mum, Jackie Tyler, while Rosie Cavaliero plays Jackie's friend/rival Marge, and Guy Henry plays Ikron.

"It was a huge honour being asked to write a new adventure for characters as iconic as the Tenth Doctor and Rose, but to have Jackie as well was the icing on the cake!" John tells **DWM**. "I'd had an idea I loved saved up for just this sort of occasion and loved writing it even more! It really is one of my favourites and I can't wait for everyone to hear it."


Rose and the Doctor, ready for brand-new adventures!

In the second adventure, *Sword of the Chevalier* by Guy Adams, the Doctor and Rose arrive in Slough in 1791 and encounter Chevalier d'Eon (Nickolas Grace), an enigmatic ex-spy who has lived his life as a woman. Together they must fend off alien slavers...

"Summer 2006 and Saturday evenings were simply perfection," Guy enthuses to **DWM**. "The Doctor and Rose brought sunshine into our homes week after week. To have had a chance to sneak in an extra adventure was pure bliss and I'm still giddy to have been offered the chance. 1791, and our heroes get to meet one of the most enigmatic, thrilling and important people in history: the Chevalier d'Eon. She used to be known as a spy, but then she used to be known as a lot of things! If there's one thing the Doctor knows, it's that identity is what we make it. Choose a life for yourself and be proud. Mind you, if the Consortium of the Obsidian Asp get their way, all our lives may soon be over..."

Finally, in Matt Fitton's *Cold Vengeance* the TARDIS arrives on Coldstar, a vast frozen food asteroid in deep space. But there is something sinister defrosting in the storage units... the Ice Warriors! Nicholas Briggs (who directs all three stories) plays Hasskor and Slaan.

"It's always a bit bonkers acting and directing at the same time," Nicholas tells **DWM**, "but as it's the Ice Warriors, I couldn't pass up the chance to flex my Martian vocals again. It was such fun doing some great, ice-cold confrontation scenes with David's brilliant Doctor."

"It's a chance to revisit the joy and excitement of the 2006 TV series, with Rose and the Doctor having the time of their lives," Matt tells us, "and that's just how I felt writing it! I loved the idea of these two meeting some classic monsters, so no sooner have they arrived on the Coldstar satellite, they run into pirates, rubbish collectors and... Ice Warriors! It may be that our heroes are a little too confident in their ability to deal with danger..."

DWM was at the recordings and we will present interviews with David and Billie in a future issue, later in the year.

Skype the Doctor!

A *Doctor Who* Bot has recently launched on Skype. *The Saviour of Time* is an interactive digital experience where fans get to play at being the Doctor's companion.

Players experience the Doctor 'communicating with them directly' and setting them challenges revolving around the search for the Key to Time.

The *Doctor Who* Bot features the voice of Peter Capaldi, and was creatively developed by writer Joe Lidster, who has previously worked on *The Sarah Jane Adventures*, *Torchwood* and audio dramas for Big Finish.

To activate the *Doctor Who* Bot on Skype, download the Skype app, enter the *Doctor Who* Bot page, add the Doctor to your contacts, then follow the instructions.

Use Skype to help the Doctor find the Key to Time!

LATEST EPISODES ON DVD & BLU-RAY

■ *Doctor Who – Series 10 Part 1* (containing *The Pilot* to *Extremis*) is now available on DVD and Blu-ray, priced £14.99/£19.99. *Part 2* will be released on 17 July. Both sets include six exclusive art cards and a short feature on each of the episodes.

The Complete Series 10 box set will be available on DVD and Blu-ray later this year; meanwhile, the episodes are also available to buy as downloads on iTunes and BBC Store.

WHO ON BRITBOX

■ A new subscription-based, video-on-demand service called BritBox has been launched by BBC Worldwide for viewers outside of the UK. The service offers a large catalogue of British television series, including a comprehensive collection of *Doctor Who* episodes from 1963-89. See *www.britbox.com* to explore all the programmes that are available.

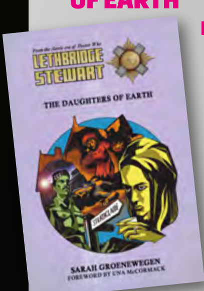
SPACE ADVENTURES

■ The 11th edition of *The Essential Doctor Who* series, from the makers of **DWM**, is *Adventures in Space*. This new issue, packed with exclusive features and images, will be available from 15 June, priced £9.99.

BOOK SIGNINGS

■ Authors Steve Tribe and Richard Dinnick will be signing copies of their new titles from BBC Books, *A Brief History of Time Lords* and *Doctor Who: Myths & Legends*, at the Forbidden Planet London Megastore on Saturday 17 June from 1pm to 2pm.

THE DAUGHTERS OF EARTH



■ Candy Jar Books has announced the second title in the fourth series of *Lethbridge-Stewart* novels: *The Daughters of Earth*, written by Sarah Groenewegen. The book, and other titles, are available for pre-order now from *www.candyjarbooks.co.uk* priced £8.99 (plus postage).

CHARITY AUCTION

■ An unofficial eBay charity auction with a *Doctor Who* theme is being organised by fan Stephen Baker to raise money for Cancer Research UK, The National Autistic Society and Oxfam. On offer will be various items of merchandise, including lots signed by *Doctor Who* celebrities. See *www.tardis.life* for details.

Classic books on audio

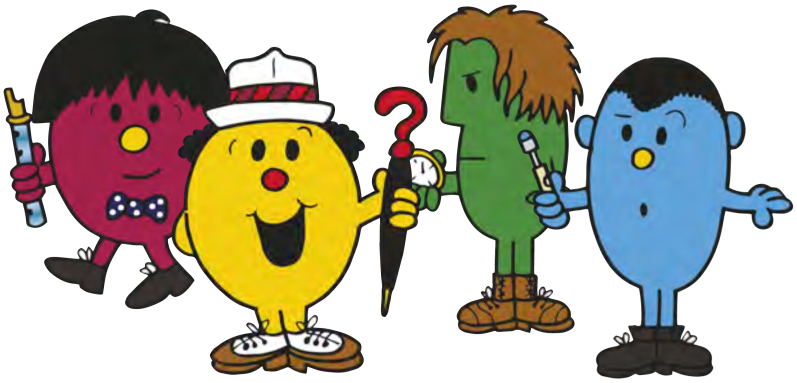
DOCTOR WHO AND THE WEB OF FEAR
TERRANCE DICKS
READ BY DAVID TROUGHTON
DOCTOR WHO
SURVIVAL
RONA MUNRO
DOCTOR WHO AND THE GENESIS OF THE DALEKS
TERRANCE DICKS
READ BY JON CULSHAW
WITH DALEK VOICES BY NICHOLAS BRIGGS

BBC Audio has announced some new titles in its popular range of *Doctor Who* talking books.

Each is an unabridged reading of a Target Books novelisation, originally published in the 1970s and 80s. The release schedule is as follows:

■ 6 July: *Galaxy Four* (First Doctor) by William Emms, read by Maureen O'Brien
■ 3 August: *The Web of Fear* (Second Doctor) by Terrance Dicks, read by David Troughton
■ 7 September: *Survival* (Seventh Doctor) by Rona Munro, read by Lisa Bowerman
■ 5 October: *Genesis of the Daleks* (Fourth Doctor) by Terrance Dicks, read by Jon Culshaw, with Dalek voices by Nicholas Briggs
■ 2 November: *The Five Doctors* (The First-Fifth Doctors) by Terrance Dicks, reader TBC
■ 7 December: *The Tenth Planet* (First Doctor) by Gerry Davis, read by Anneke Wills

Each title will be available on CD (RRP £20) or to download from *audible.co.uk*



More 'Dr Men'!

New titles in the *Doctor Who* meets the World of Hargreaves range – joining the currently available *Dr First*, *Dr Fourth*, *Dr Eleventh* and *Dr Twelfth* – have been announced by BBC Books.

The next four Doctors to be realised in the style of the *Mr Men* will be *Dr Second*, *Dr Seventh*, *Dr Eighth* and *Dr Ninth*. The books will be available to buy from 29 August, priced £4.99 each.

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Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series…

DOCTOR OF SCIENCE

■ **Peter Capaldi** mingled with activists during London's March for Science on 22 April to recognise scientific progress, raise awareness of scientific discovery and defend scientific integrity. **Pearl Mackie** attended the BAFTA TV Craft Awards on 23 April – presenting Special, Visual Effects and Graphics to *The Crown* – and the BAFTA Television Awards on 14 May. **Matt Lucas** features in sci-fi rom-com *How to Talk to Girls at Parties* (adapted from a **Neil Gaiman** short story), which premièred at the Cannes Film Festival.

Peter Capaldi on the March for Science.

©RAY TANG/LNP/REX/SHUTTERSTOCK

RUSSELL'S SCANDAL

■ Former *Doctor Who* executive producer **Piers Wenger**'s first BBC drama commissions include BBC One three-parters from **Russell T Davies** and **Peter Harness**. Davies, Lifetime Achievement recipient at the 12 May British LGBT Awards, is supplying *A Very English Scandal* about the 1970s murder plot implicating then Liberal party leader Jeremy Thorpe (a frank interview with Russell for *Attitude* magazine is at *tinyurl.com/RussellTAttitude*). Harness is writing the first British television adaptation of *The War of the Worlds*, which is due to begin shooting in 2018.

Karen Gillan on *This Morning*.

ROYAL SIGHTINGS

■ **Matt Smith** hit the red carpet on 1 May at New York's Metropolitan Museum of Art for the 2017 Met Gala and on 6 May joined royalty for the Audi Polo Challenge at Coworth Park, Ascot. while **Jenna Coleman** attended the *Harper's Bazaar 150th Anniversary Party* at the Ritz on 2 May and the opening of hotel and members' club The Ned on 26 April. Jenna's *Victoria* dresses are displayed at Harewood House in Yorkshire until 29 October (*tinyurl.com/JennaCos*).

HIT ME, AMY, ONE MORE TIME!

■ **Karen Gillan**, whose feature film directorial début is now titled *The Party's Just Beginning*, attended the première of *The Circle* at New York's Tribeca Film Festival on 27 April, in which she plays Annie. Promoting *Guardians of the Galaxy Vol 2*, Karen demonstrated her improvisation skills with a Britney Spears rendition of *Bohemian Rhapsody* (*tinyurl.com/KarenRhap*) and appeared on *This Morning* on 25 April (*tinyurl.com/ThisKaren*). She has received a prestigious brewer's award for professional Scottishness, remarking, "Big thanks to Tennent's Lager for choosing me as the next recipient of the Golden Can." **Caitlin Blackwood** (Young Amy), now 16 and increasingly resembling cousin Karen, plays Abi opposite **Frazer Hines** as William in new short film about mortality called *Sundown*. Frazer continues until 30 June as bank robber Albert Blunderstone in the latest leg of touring comedy *Seriously Dead*.

ARTHUR IN WONDERLAND

■ **Arthur Darvill**, who stars as marine Isaac in comedy *Hir* at London's Bush Theatre from 15 June to 22 July (*www.bushtheatre.co.uk*), was Mark in three episodes of Radio 4's *Book at Bedtime: Into the Water* in early May. He plays Michael in crowdfunded indie short film *In Wonderland*, depicting a ten-year relationship over ten minutes. Arthur was at Bridport Electric Palace's live screening of the *Broadchurch* finale, hosted by **Chris Chibnall** on 17 April. **Steven Moffat** attends the Hay Festival on 4 June, recording a Radio 4 *Front Row* special, while **Mike Bartlett**, whose *King Charles III* aired on 10 May, was interviewed there on 27 May (*www.hayfestival.com*).

TENNANT ALERT!

■ **David Tennant** is the voice of alien hunter/TV presenter Buck Douglas in *Fireman Sam: Alien Alert! The Movie*, which receives limited cinema release over the weekend of 17/18 June (tickets via *tinyurl.com/DavidAlert*) ahead of a DVD later this year. On 12 May **Billie Piper** promoted her forthcoming *Yerma* Young Vic run on *The Graham Norton Show*.

MAISIE'S DEPARTURE

■ **Maisie Williams** has been shooting *Departures* in New York playing Skye, a terminally ill teenager fulfilling her bucket list ambitions. Series Seven of *Game of Thrones* receives a UK Sky Atlantic/NOW TV simulcast première on 17 July, with Maisie reprising Arya Stark and **Mark Gatiss**' return as Tycho Nestoris.

Pearl Mackie arrives at the BAFTA Craft Awards in London on 23 April.

©JAMES GOURLEY/BAFTA/REX/SHUTTERSTOCK

BARROWGONE

■ **John Barrowman** has revealed he will not return to the DC TV universe next season, possibly indicating another long-term project soon (he filmed an unnamed pilot last July). He appeared on ITV's *The Keith and Paddy Picture Show*'s *Dirty Dancing* reimagining on 6 May.

SIX DOCTORS

■ BBC Radio Solent broadcast *Worzel Gummidge: The Story Behind the Scarecrow* featuring **Jon Pertwee** on 14 April. **Peter Davison** played US Secretary of State Rex Tillerson in a National Theatre staged reading of senate confirmation play *All the President's Men* at London's Vaudeville Theatre on 24 April. **Colin Baker**'s Paul Merroney makes the cover of *The Brothers* Series Six DVD, released on 12 June. **Sylvester McCoy**, who was The Old Man of Hoy in *Sense8* Season Two alongside **Freema Agyeman**, will appear in new play *A Joke* at Winsford's Theatre Space on 11/12 August and at theSpace on Niddry St from 14 to 26 August during the Edinburgh Festival Fringe (*tinyurl.com/SylvJoke*). **Paul McGann**, who unveiled a plaque on 1 May to the site of the 1910 Precision Film Studio in Wood Street, Walthamstow, plays Josh in **Joe Ahearne**'s LGBT thriller *B&B*, which premièred at the London Independent Film Festival on 13 April. **John Hurt**'s final film, *My Name is Lenny*, is released on 9 June with DVD on 12 June (trailer at *tinyurl.com/HurtName*).

MARKING 100

■ **Mark Gatiss** is the curator of an eight-part BBC Four 15-minute monologue series called *Queers* for the Gay Britannia season; he has also written the first episode, *The Man on the Platform*. All eight will be staged at The Old Vic on 28 and 31 July. Mark performs in *Outings* for the Pride of London Festival at the Lyric Theatre on 26 June and has confirmed a 20th Anniversary *League of Gentlemen* Special is being planned. The League presented the fifth episode of BBC One's *Our Friend Victoria* on 9 May.

OBITUARY

■ *Worzel Gummidge* and *Catweazle*'s **Geoffrey Bayldon**, twice considered for the Doctor, who played Organon in *The Creature from the Pit*, died on 10 May aged 93. **Moray Watson**, who was Sir Robert Muir in *Black Orchid*, died on 2 May aged 88. **Royston Farrell** (born 1937), a technician in *The Claws of Axos* and an extra across eight other stories between *The Ark* and *The Curse of Peladon*, has died.

Geoffrey Bayldon in *The Creature from the Pit*.

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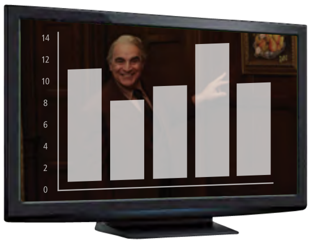


Public IMAGE

COMPILED BY **TOM SPILSBURY**

How has the latest series been faring in the TV ratings war? We have all the stats...

The Doctor and Bill can't think of a better way to spend the May Bank Holiday than a visit to the frost fair!

Ratings dip below 6 million – but *Who* stays top for BBC

Last issue, we reported that the first episode of *Doctor Who*'s latest season – *The Pilot* – had managed to achieve a place inside the week's Top Ten programmes, with an audience of 6.68 million viewers. It was actually the highest-rated non-Christmas episode since *Death in Heaven* in 2014, and the first non-Christmas episode since *Listen* (also in 2014) to make the Top Ten.

As with most second episodes, *Smile* saw a decline in audience from the season-opener, and fell just short of the six million mark, with a consolidated BARB rating of **5.98 million** viewers. To get the usual disclaimer out of the way, as with all the figures on this page, this accounts for all viewers who watched 'live' or within seven days of transmission (including iPlayer via a TV set), but *doesn't* include those who may have watched iPlayer via a computer or hand-held device. Of course, the total audience number will continue to slowly increase over the next few weeks – as even the period of one week is a relatively arbitrary cut-off point for a TV drama rating. (Most *Doctor Who* episodes tend to add a further 300,000+ viewers between days 8-28. *The Pilot*, for example, had increased to 7.24 million after 28 days.)

Smile's rating was enough to make it the most-watched programme on BBC One for the whole day, only trailing ITV's *Britain's Got Talent*, which had a typically gigantic 11.34 million. *Doctor Who*'s direct competition on ITV was the dating show *Take Me Out*, which pulled in 3.28 million. *Smile* followed on from the *Match of the Day Live* coverage of the FA Cup semi-final between Tottenham Hotspur and Chelsea (which had an average audience of 4.96 million), while *Casualty* aired later in the evening (4.74 million), followed by *All Round to Mrs Brown's* (5.95 million).

Across the seven-day period spanning 17-23 April, *Smile* was the 23rd most-watched programme of the week – mainly trailing multiple editions of the three major soap operas, *Coronation Street*, *EastEnders* and *Emmerdale* – which took up 15 of the 22 positions above. However, the overall top show of the week was Chris Chibnall's *Broadchurch* Series Three finale, starring David Tennant and Olivia Colman, which bowed out with its highest-ever rating of 11.61 million.

> 'Despite dipping a little, *Doctor Who* hasn't missed the weekly Top 30 TV chart with any new episode since 1989.'

The following week saw *Doctor Who*'s ratings thaw a little further, with *Thin Ice* attracting **5.61 million** – giving it the unwanted distinction of being *Doctor Who*'s joint-lowest consolidated rating since the show's comeback in 2005 (for the record, *Sleep No More* also rated with 5.61 million in November 2015). At least some of that decline can be put down to the fact that the episode aired on a Bank Holiday weekend – indeed, all the Saturday night shows were adversely affected, with *Britain's Got Talent* (10.60 million), *Take Me Out* (3.05 million) and *All Round to Mrs Brown's* (5.87 million) also falling to season lows.

Overall, *Doctor Who* slipped to 25th place in the TV chart for the week of *Thin Ice* – below the usual soaps, but also behind a smattering of ITV dramas such as *Little Boy Blue* (7.17 million), *The Durrells* (6.07 million) and *Grantchester* (5.75 million), while BBC One's *Line of Duty* topped them all, its fourth series bowing out with a highly impressive 9.92 million. A Top 30 placing for *Doctor Who* is still nothing to be sniffed at (indeed, the Doctor hasn't missed the weekly Top 30 with any new episode since 1989), even if it's at the lower end of what we've come to expect from the show.

One week later, guest-star David Suchet helped *Doctor Who* bounce back slightly with **5.73 million** – enough to make *Knock Knock* the highest-rated BBC show of the day, albeit once again behind the all-conquering *Britain's Got Talent* (11.51 million) on ITV. For the fourth week in a row, *Doctor Who* beat its direct ITV competition, *Take Me Out*, which this time had 3.62 million. *Knock Knock* also helped *Doctor Who* bounce back up the weekly chart, to 21st place, trailing those 15 soap editions, and five other shows.

After the first four episodes, the average BARB rating for *Doctor Who* so far this year is 6.00 million – virtually identical to the average of 5.98 million at this stage of the run in 2015. So the good news is that *Doctor Who*'s ratings seem to have stabilised after the decline last series. The less happy news is that consolidated ratings above seven or eight million – a common occurrence for most regular episodes until 2014 – now appear to be out of reach. Indeed, with the exception of *The Pilot*, and as we head further into the summer, it's looking likely that this series might find it hard pushed to reach six million viewers (in the seven-day figures, anyway). That's not anything to unduly worry about, however – we know that *Doctor Who*'s future is secured on television for the next few years at least, and while it's still comparing very favourably with the rest of the Saturday evening schedule, and regularly making it into the Top 30 programmes of the week, I don't suppose anyone at the BBC will be losing too much sleep. Put simply, TV ratings are generally lower now for most shows than they were even a few years ago, and even *Doctor Who* isn't immune. The challenge now will be whether the Doctor's figures can stay healthily above the five million mark as we go deeper into the summer barbecue season... DWM

Galaxy Forum

Your views on everything going on in the hectic world of *Doctor Who*...

There's lots to chat about this issue, including the episodes *Smile*, *Thin Ice*, *Knock Knock* and *Oxygen*...

Star Letter

Oxygen: '*Doctor Who* at the top of its game'.

BREATHLESS WITH PRAISE

MILES TAYLOR EMAIL

Doctor Who is a show based primarily on being expansive, awe-inspiring and, most importantly, scary. *Oxygen* definitely fulfilled that.

Put simply, it was *Doctor Who* at the top of its game. A classic base-under-siege story with elements of horror thrown in for good measure. And it scared the pants off me! All of a sudden I felt like I was seven years old again, hiding behind the sofa from the terrors that lurked on the TV screen – and I loved it! Space was a real and terrifying threat that chilled me to the bone, and the monsters were certainly the most disturbing creations we've seen in a while.

That's what made *Oxygen* one of the finest tales of *Doctor Who*; The sheer feeling of excitement it evoked. It was a rollercoaster of thrills, scares and adventure – and what a joy it was to be along for the ride!

Miles' letter wins him a copy of *The Ninth Doctor Chronicles*, a new collection of audio adventures from Big Finish. It's available now from *www.bigfinish.com* priced £23 on CD and £20 to download.

DID YOU SMILE?

ROB BILLERA NEW JERSEY

Smile... What a terrific bit of *Doctor Who* and a great piece of science-fiction in general! I think it's fair to say that *Doctor Who* is at its most fun when it pits humanity against thoroughly evil larger-than-life baddies; but it's at its most thought-provoking when the Doctor has to turn to humanity and say, "Sorry folks, it's a big universe and it's not all about you all of the time." *Smile* manages to do this in a very clever way, while at the same time grinding humans into fertiliser. Now that's good writing.

SONNY HUDDART EMAIL

Smile was an episode with an excellent premise, but it lacked the gravitas and development to make it the great story it could have been.

Capaldi and Mackie's chemistry was vibrant and palpable, which was the real takeaway from this episode. In addition, the ending felt a tad rushed and was, in essence, a bit of a cop-out. Overall the episode was acceptable, but will I remember it in a week's time? Most likely not.

BRANDON ARTHUR (20) BATH

A few days after watching *Smile*, I found myself revisiting 1988's *The Happiness Patrol*, and I couldn't help but notice similarities. I think that writer Frank Cottrell-Boyce's idea is rooted in this 80s classic. Both stories are about eradicating negative emotion and ensuring that happiness is visible with a smile.

SIMON DARLEY (42) DONCASTER

Loving the new series so far, especially the comments on the Cult of Emoji in *Smile*! And I can't help wondering if that was one of Rani Chandra's descendants in the teaser...?

LOUISE THACKER BATH

Smile was a fantastic story as it allowed the Doctor and Bill to explore their friendship. The juxtaposition of the dark plot against the bright setting of the city was wonderful.

A TOUCH OF FROST

PAUL REYNARD MANCHESTER

The sheer scale of *Thin Ice* was breathtaking! I doff my top hat to the ingenious, inventive and oh-so-inspired designers, effects folk and those clever people in charge of costume. Everything on screen was a wintry treat!

NATHAN STONEROCK EMAIL

As I watched this episode, one thing kept coming to my mind: Peter Capaldi's clothes. THEY WERE PERFECT! As soon as he put that outfit on, he was a nineteenth-century gentleman. Of course, Pearl Mackie looked wonderful in that period dress, but there's something about Peter that was made for that era. He is such a brilliant actor that I am convinced he could play anything – but he really seemed to relax here, and I am convinced it's because of his clothes! Well done, costume department!

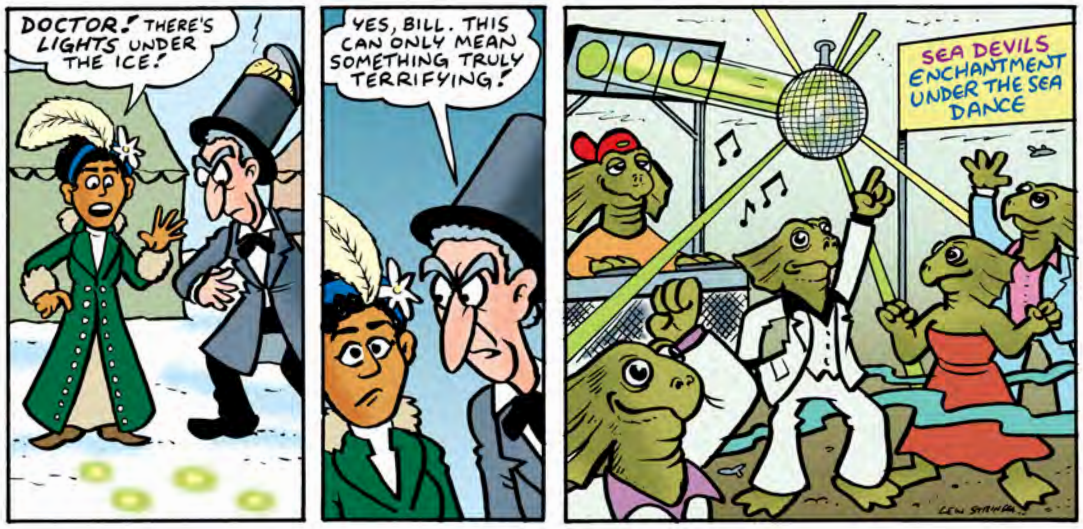
NATE LYNCH NEW MEXICO, USA

Bill learning the danger the Doctor seems to be drawn to, and accepting that dealing with it isn't always pleasant; the Doctor punching the racist jerk in the face; Capaldi's wonderful, Doctor-defining speech afterwards; donating the racist's stuff to the kids; and on and on... Sarah Dollard is a wonderful writer and I'm glad to see the show tackle these themes in such a mature way.

PHIL CLUBLEY EMAIL

My eight-year-old daughter, Martha, has just watched her first full episode of *Doctor Who* – the terrific *Thin Ice*. And yes! She is named after a certain Martha Jones!

THE Daft DIMENSION BY LEW STRINGER


DOCTOR! THERE'S LIGHTS UNDER THE ICE!
YES, BILL. THIS CAN ONLY MEAN SOMETHING TRULY TERRIFYING!
SEA DEVILS ENCHANTMENT UNDER THE SEA DANCE
LEW STRINGER

SEND YOUR LETTERS TO... *Galaxy Forum*, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: **dwm@panini.co.uk** (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at **www.twitter.com/dwmtweets**

HOUSING BENEFITS

■ **JENNIFER SHELDEN** LEICESTER

Knock Knock was another fantastic episode. David Suchet – everyone's favourite gentleman sleuth – excelled as the creepy Landlord. I didn't realise that he could be scary too, but he really was! There was nothing wooden about the acting here.

■ **JOE CASSELS** EMAIL

The Doctor has done some pretty callous things during his 2,000 or so years in the universe, but his actions in *Knock Knock* crossed the line. How could anyone with a heart, let alone two of them have really left poor Harry hanging after his attempted high-five? It's even more heartbreaking for **DWM** readers, who know he was meant to be the great Harry Sullivan's grandson. Still, at least we now know that the correct way to address the Doctor is as follows: "Doctor! Legend!"

■ **JESS PERRY** NORWICH

I loved how *Knock Knock* was sit-on-the-edge-of-your-seat-scary to begin with, and emotionally-sad-then-happy to end. A bit of a rollercoaster, but that's how I like it! However, I'm glad I no longer live in a 400-year-old farmhouse…

■ **JACQUELINE RICKARD** EMAIL

A young, sexy supporting cast? A haunted house? David Suchet? Now that's more like it, people! Being a self-proclaimed horror buff, *Knock Knock* effortlessly helped feed my insatiable appetite for the genre and was a proper good story in its own right.

The thing I absolutely adored about *Knock Knock* was the fact that it didn't have to go into gratuitous blood and gore to be totally scary. That's what's so good about *Doctor Who* horror – you can watch it with the entire family, and still be running behind the sofa!

Harry and the Doctor hear the knock-knocks!

A BREATH OF FRESH AIR

■ **DAVID RICHARDS** CARDIFF

Oxygen is without doubt the best episode since the series returned in 2005. What a precious thing to see a new episode that can sit alongside *Talons*, *Web*, *Genesis*, *Caves* and *City of Death* in the elite league of *Doctor Who* stories. The opening shots on the outside of the space station were amazing and as good as anything I could hope to see on the big screen.

The Ark: travelling in time *and* space.

■ **JENNIFER SHELDEN** LEICESTER

I think it was an interesting idea to make the Doctor blind. However, it did feel as though it had been tacked onto the plot of *Oxygen*, which meant that the episode got a little disjointed and absurd in places.

■ **JACOB LOCKETT** EMAIL

After watching *Oxygen*, I have to conclude that Bill Potts has now become my favourite companion of the last several years. She's just so identifiable and reacts to things like walking corpses and bald blue aliens in the same way we all would. Unlike Clara, who was always confident and had a take-charge attitude, Bill gets really scared sometimes in dangerous situations and needs reassurance. I find it relatable that, during the scene where the Doctor has to leave Bill at the mercy of the suits, she asks for a joke to make her feel better. There is just something so… *human* about that.

Meanwhile, a plot-point from 1966…

THE ARK IN TIME & SPACE

■ **MARTIN** EMAIL

Regarding your piece on *The Ark* [**DWM** 512], the Guardians are on a 700-year journey to Refusis, so why is *The Fact of Fiction* convinced the TARDIS has only moved in time and not space? The ship is 700 years closer to Refusis by the end of *The Plague*, so the TARDIS has moved in time *and* space, making the almost instant return even *more* unlikely!

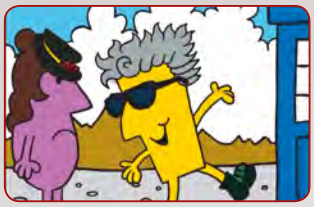
■ **MORVYN FINCH** IPSWICH

A big thank you to all involved in the recent **DWM** *Toys & Games* Special. It was a real trip down memory lane – I well remember getting my Dapol TARDIS play set in the late 1980s – with gorgeous photos throughout. It was an absolute delight to read!

Till next time, keep writing… DWM

WHO TUBE

This month's pick of *Who*-related videos



■ Here's an animation of the *Dr Twelfth* story by the creator of *Mr Men* and *Little Miss*, narrated by Michelle Gomez! Go to: **tinyurl.com/DrTwelfth**

■ Knock Knock! Who's there? It's the Landlord himself! David Suchet and Mike Bartlett talk to Christel Dee. Go to: **tinyurl.com/FanShowSuchet**

■ A deliciously naughty fan-made video in which new dialogue is given to scenes from the very first Dalek story. Go to: **tinyurl.com/UnearthlyDalek**

■ The Doctor's meditation on time from *The Pilot* is beautifully illustrated using clips from the show's history. Go to: **tinyurl.com/CapaldiTime**

■ See the latest episode of *Anoraks*, a fan-made web-based sitcom series about three *Doctor Who* aficionados. Go to: **tinyurl.com/AnoraksEp7**

◀◀ On this month…

15 YEARS AGO

In June 2002, **DWM** 318 mourned a loss – and had a glimpse of the future…

FAREWELL TO JOHN

■ **DWM** 318 had unexpected – and very sad – news to report. Clayton Hickman wrote in his editorial: 'Just as this issue was going to press we learned that John Nathan-Turner, *Doctor Who*'s longest-serving producer, had died at the tragically early age of 54. Needless to say, this was a big shock to us all.

'For many years John was the advisor to **DWM** and, even afterwards, he always maintained close ties to the magazine. It speaks volumes that, before the day was out, two former editors had emailed us to express their shock and sadness at his passing… from all of us at **DWM**, thanks John – for all you've done for us kids.'

1980s producer John Nathan-Turner.

A BID FOR SUCCESS

■ Meanwhile, on the letters page, *Timelines*, one reader wrote in to comment on a satirical page in the previous issue, in which (much to his surprise) he'd been featured: 'That *Space-Time Telegraph* was one of the funniest things I've ever read. 'Final McGann Photo Used' made me laugh so much. Can't you do that every month? And I did notice that my 'bid for a new series' had more lines than anyone else's, and that made me pathetically happy, if not victorious. Ta.' The name of this appreciative fan? Russell T Davies, whose bid for a new series would ultimately prove wildly successful very soon indeed…

DOCTOR WHO
The Weakest Linx?

WARNING: Spoilers!

The Lie of the Land

They're never cruel or cowardly. They never give up and never give in. They're the Monks – and they've been here since before you were born...

PREVIEW BY **BENJAMIN COOK**

'And who are you, reading this and choosing to retweet it? Are you real? Would you even know if you weren't? Are you a program created to think like a person? Am I? Is this how it is now? Forever? Fake news all the way down.'
– Stewart Lee (*The Guardian*), 30 April 2017

Here at **DWM**, we love the Monks. And so do you. "Praise be to the Monks," you cheer every time you see their sexy, corpse-like faces and big, strong hands. Sure, they're battling the Doctor right now – and winning, last time we checked – but the Monks are great people. Believe me. Tremendous people. And they've been around for as long as you or I can remember. No word of a lie.

"Sometimes," says Toby Whithouse, who wrote *The Lie of the Land*, "creating the monster is a fantastic opportunity and really exciting. Other times it can be quite daunting, because it is such a completely blank slate – so it didn't bother me that this time the monster was already there. It saved me a bit of time. It meant that I could concentrate on the story. And the Monks are great."

They *are* great. Great and good. In point of fact, the Monks have *always* been here – shepherding us, defending us, wheedling their way into our art and culture. Heroes for a whole generation. For *every* generation. Of course, they first appeared in *Doctor Who* in 1964 six-parter *The Keys of Marinus*, where they successfully defended Ian Chesterton during his murder trial. Since then, among their other resounding victories, the clever old Monks sabotaged Professor Whitaker's Time Scoop, won it for Lord Cranleigh ("Perfectly ripping performance, that Monk! Much better player than Smutty"), rescued Jackie Tyler from a Slickeen attack ("Pickled eggs!"), and pushed the Half-Faced Man out of a hot air balloon. He had it coming. The Monks knew that. The Monks know *everything*. Hand me a ballot paper and let me vote Monk!

The magnificent Monks' latest madcap adventure kicked off two weeks ago in Episode 6, *Extremis*, written by *Doctor Who* showrunner – and real-life Monk – Steven Moffat (he's been shaping our destiny forever, *and* he likes to mess about with established history). The story continued in Episode 7, *The Pyramid at the End of the World*, scripted by Peter Harness and Steven, which saw the almighty Monks take control of planet Earth, thanks in part to a sleepy scientist, an experimental crop-dusting chemical, and a misplaced decimal point. We know what you're thinking: how lucky Earth is to have an ally as powerful and tender as the Monks, that asks nothing in return for their benevolence but obedience. Yeah, us too.

And this week, in *The Lie of the Land*, the Monks are bound to win again. Because they always win. THEY JUST WON'T STOP WINNING! And we know you wouldn't want it any other way.

"This episode, more than any of the others I've done, was led by Steven," reveals Toby, who previously penned 2006's *School Reunion*, 2010's *The Vampires of Venice*, 2011's *The God Complex*, 2012's *A Town Called Mercy*, and 2015 two-parter *Under the Lake/Before the Flood*, "because *The Lie of the Land* was always going to be the third part of this three-parter. Steven had a pretty specific idea of what he wanted. The first conversation we had was him saying, 'Okay, we join the episode where the world has been taken over by the Monks. This is six months later.'

"We had various discussions about what that world would be like, and the notion of an oppressive, *Nineteen Eighty-Four*-like regime really appealed to both of us. They hadn't started making Episodes 6 and 7 when I was writing my episode, so nothing about the Monks was set in stone. Steven was saying, 'There's still time to do a bit of reverse engineering, if there's something you need the Monks to do in your episode.'"

So – hang on, roll back – this *is* a three-parter? Toby says yes. Steven says no. **DWM** says, well, maybe. And you say, "WHO CARES? TALK MORE ABOUT THE GLORIOUS MONKS!" For the sake of argument, then, we're calling Episodes 6 to 8 'the Monk trilogy' (you like that, don't you?) and probably changing our minds later. Or – no, wait! – in view of the cliffhanger ending to Episode 5, Jamie Mathieson's *Oxygen*, in which, it turned out, the Doctor's retinas were knackered, is it a *four*-parter? (No. "I would not call it a four-parter," Steven insisted last issue, "or even a three-parter." He'd prefer to go with "a kind of four-episode arc", because "they're all still separate stories"...)

Chatting for *this* issue, Steven explains the origins of this Monktastic, mid-season three-parter/four-parter/trilogy/tetralogy (delete as applicable): "The idea," he says, "was to keep the Doctor blind at the end of Episode 5, have him deal with that, sort of, in Episode 6 – and introduce the Monks – and then have the Monks win in

Is this the Earth we remember...?

Everyone just loves the Monks.

> **"The notion of an oppressive, *Nineteen Eighty-Four*-like regime really appealed to both me and Steven!"**
>
> **TOBY WHITHOUSE, WRITER**

Episode 7, so then Toby's episode would be all about the Monks being in charge of the planet. I think that's quite cool, don't you?"

It was certainly a bold choice to keep the Doctor blind post-*Oxygen*.

"Mm, we haven't seen him deal with a disability before," considers Steven. "Inevitably, of course, you realise that the Doctor's technology is so intensely clever that he'll be able to compensate somewhat for being blind – you know, because he's the Doctor – so you have to find a way of him doing that [*step forward the sonic shades – Ed*], and then a way for that to trip him up. But he's blind for two or three episodes, which makes proper *Doctor Who*-style drama of it, and he gets his sight back [in the closing moments of *The Pyramid at the End of the World*] at a *terrible* cost, which I thought made it work. He doesn't just visit the magic lama or something and get his sight back. He allows the Earth to be invaded. The Earth gets conquered precisely because the Doctor didn't admit to anyone that he couldn't see."

And lo, that's where *The Lie of the Land* picks up the story: in a brave new world where everything's coming up Monk. Earth has been invaded, disinformation is rife ("They timed it perfectly," Nardole tells Bill. "We're post-truth now"), the human race is convinced that the Monks have been here forever [*They have! – Ed*], and the Doctor is holed up on a prison ship, having – uh-oh – joined the Monks, to fight the good fight?! The future's bright. (At least, the Doctor's is *golden*. And glowing.) The future's… Monk?

It's a story about fake news essentially, isn't it? (Steven said as much last issue.) Very 2017.

"It's impossible to ignore the echoes of that in real life," acknowledges Toby, "and so we really ►

All praise to the Monks!

Can the Doctor get a little closer to the truth?

◄ didn't have a choice but to embrace them. I'm wary of making, you know, cheap kind of political points, certainly in something like *Doctor Who*, but this Monk story is so attuned with what's been going on in the world that it would have been nuts not to address it face on."

Earlier this year, Toby performed, at London's Soho Theatre, in a one-man play, *Executioner Number One*, which he also wrote – a black comedy set in an alternate UK where, 42 years ago, capital punishment was reinstated. *Executioner Number One* – like Toby's *The Lie of the Land* – asked whether dystopian worlds fascinate us because they're so reassuringly remote, or whether they're warnings of what might be. Toby, which is it?

"I think probably my opinion on this has changed over the past 18 months," he admits. "Both *Executioner* and *The Lie of the Land* have become not quite as distant and fantastical as they were when I began them. Especially *Executioner*. I finished the first draft in April 2015 – back then the world felt like a very different place – and the intention was to write a sort of slightly silly, high-concept, flight of fantasy. Since then, however, *Executioner* has become increasingly prescient. If I were sitting down to write it now, I don't think I'd do *Executioner Number One*, because it's too on the nose. The response to it has been fantastic, and people really enjoyed the relevance of it, but I think it's *too* close to reality.

"This isn't quite a dystopian thing, but I've been developing another drama series in which one of the themes is political corruption. When we started, the idea that we had, we thought, was very clever, and very dark, and very complex – but it's been completely eclipsed by current events. I've literally had to tear it up and start again from scratch, because there's nothing that we can come up with that in any way even competes with what's happening in the real world! You really can't keep up. But fiction is an incredibly important and powerful way of expressing what's going on. It's getting harder now, but I think that comedy, and satire, and stories have even more importance than they used to – *certainly* satire, and political theatre, and political TV shows and films. That's what *Doctor Who* – indeed, science-fiction – does best: it allows you to address and explore. Even though the political climate has thrown up new challenges, it's absolutely vital that people keep telling these stories and holding up a mirror to the world – now more than ever."

Unsurprisingly, the aforementioned *Nineteen Eighty-Four*, George Orwell's 1949 dystopian novel, was a big influence on *The Lie of the Land*. "What clinched it was when one of us – Steven or I, I can't remember who – came up with the idea that the

"YOU DON'T HAVE TO BE REAL TO BE THE DOCTOR…"

'What is happening lately,' journalist Adam Gopnik postulated in *The New Yorker* in February, 'is support for the hypothesis that we are living in a computer simulation and that something has recently gone haywire within it. The people or machines or aliens who are supposed to be running our lives are having some kind of breakdown. There's a glitch, and we are in it.'

Recent world events, he argued, restate the case – from Trump's victory over Clinton in the US election ('The program was all set, and then some mischievous overlord – whether alien or artificial intelligence doesn't matter – said, "Well, what if he *did* win? How would they react?"'), to the yes-they-won-oh-my-God-no-they-didn't Best Picture debacle at this year's Oscars ('Nothing like this has remotely happened before. This wasn't just a minor kerfuffle. This was a major malfunction'). 'Both of these bizarre events,' wrote Gopnik, 'put one in mind of a simple but arresting thesis: that we *are* living in the Matrix, and something has gone wrong with the controllers.'

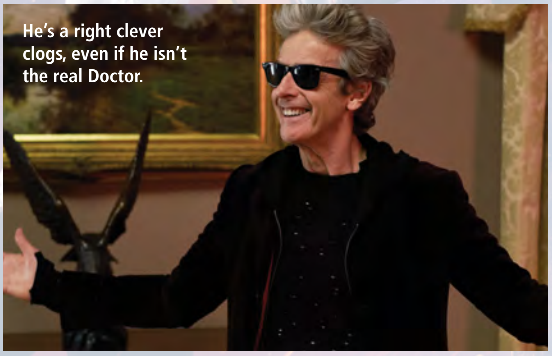
Extremis explored so-called 'simulation theory' in typical *Doctor Who* fashion, but we had to stay vague last issue, because, y'know, spoilers. Instead, Steven Moffat, the Keeper of the Matrix, discussed his love of gaming ("I'm a rubbish gamer," he said, "but I do like it. I'm quite compelled by gaming"), particularly *Portal* (the portals in *Extremis* are described in Steven's script as 'very like the oval portals in the game'), since the episode was laden with video-game references.

Post-transmission, Steven can now elaborate on one particular inspiration for *Extremis*: "If you go into something like *Grand Theft Auto*, they have people wandering around, doing things. When they, presumably, make *Grand Theft Auto* in a hundred years' time, how intelligent will those people be?! Since we don't know what consciousness is in a human being, will we just think they're real? It goes back to the theory that we actually are living in a simulation – and that's why quantum physics is bonkers – and that's all quite thrilling, I think. I've always been very thrilled by that idea."

Even so, *Extremis* is one of *Doctor Who*'s darkest-ever tales.

"'What if we're not real?' is a strange question – an odd question – when you have absolutely no grasp of what being real is," says Steven. "I've always wanted to do a story where the genius Doctor works out that he's not the real one, that he's actually a simulation, and then turns the tables by being such a clever simulation that he contacts the real one to warn him. Because, you know, being the Doctor, he could do that."

The idea that ours is a simulated universe and something has gone askew was put forward 'first and most forcibly by the NYU [New York University] philosopher David Chalmers,' according to Gopnik, who concluded his *New Yorker* piece by opining, 'Whether we are at the mercy of an omniscient adolescent prankster or suddenly the subjects of a more harrowing experiment… we can now expect nothing remotely normal to take place for a long time to come. They're fiddling with our knobs, and nobody knows the end.'


He's a right clever clogs, even if he isn't the real Doctor.

Monks have *changed* the past," Toby remembers (or *thinks* he does). "That's very much a theme within *Nineteen Eighty-Four* – that if you change the notion of what's happened before, then it gives you total control. As Nardole says, 'However bad a situation is, if people think this is how it's always been, they'll put up with it. That's 90% of your job done.' A very human thing to do is just kind of rely on the decisions or lack thereof of your predecessors. There's a belief that if something has always been the case, then it must be all right; if it weren't, then somebody before now would have stopped it. You know, the class structure exists purely because it's always been there. 'I assume this is fair enough, otherwise somebody would have done something about it by now.' People are so wary and so reluctant to buck a trend."

"That's what *Doctor Who* – indeed, science-fiction – does best: it allows you to address and explore." TOBY WHITHOUSE, WRITER

What's the biggest lie that we tell ourselves?

"The biggest lie that we are *told*," says Toby, after a few moments' thought, "is that poverty is somehow a choice. That is the biggest crime and the most, kind of, self-serving myth that I think is allowed to perpetuate." A pause. "Sorry, that's not very funny, is it? But it's true."

Except, Toby is wrong. Remember, the biggest lie is, of course, that the Monks' massive fingerprints *aren't* all over everything that mankind has achieved. Does 1975 not ring a bell? The Memory Crimes Act of 1975 stipulates that it's illegal to manufacture or possess propaganda – a copy of Jane Austen's *Northanger Abbey* that doesn't mention the Monks, say, or a Westlife CD that omits the Monk-produced tracks – intended to undermine the True History instigated by the Monks. Notably, the alternate Britain of *Executioner Number One* reinstated capital punishment in – that year again – 1975, off the back of a referendum. As Toby was born in June 1970 –

"Yes! God, this is proper research," he exclaims.

– what is it about that year, 1975, that stuck in five-year-old Toby's mind?

"Why 1975? Good question. In *Executioner Number One*, there was a very specific reason: that was the year after the Guildford and Birmingham pub bombings, which in the narrative of the play is what prompted the reintroduction of capital punishment. But for *The Lie of the Land*…? 1975 was swimming around in my head. I kind of plucked that date out of the air, but clearly not quite as randomly as I thought! I needed something that was long enough ago to cement this idea that the Monks have always been here and that they're now part of the fabric of our world. All of these laws that the Monks have introduced have to be unremarkable now, so enough time has to have passed." Also, famously, 1975 was the year that the Monks defeated the Wirrn aboard the Nerva Beacon space station, on TV. Is there nothing the Monks haven't done? Except maybe moisturise and floss? You decide…

The Doctor and Bill – on a mission!

Toby has written for the Twelfth Doctor once before, in *Under the Lake/Before the Flood*. "It's a slightly different Doctor in *The Lie of the Land*," he says. "Apart from the fact that, when we first meet him, he's working with the Monks, I feel as though, in general, the character has shifted slightly since I last wrote for him. In *Under the Lake* and *Before the Flood*, he was still very much the alien, struggling to understand humans at times; being clumsy and thoughtless, because he was so driven and so obsessed with the mystery. I feel as though he is slightly more assimilated now."

The Doctor has assimilated all right – with the Monks. (Right choice, obviously. All hail the Monks!) When he makes an impassioned speech arguing *against* human beings having free ►

Has Missy escaped her confinement?

BBC

DOCTOR WHO

THE 2017 SERIES
EPISODE 8

WRITTEN BY Toby Whithouse
DIRECTED BY Wayne Yip
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), Michelle Gomez (Missy), Solomon Israel (Richard), Stewart Wright (Alan), Beatrice Curnew (Group Commander), Emma Handy (Mother), Athena Droutis (Girl), Amanda Mealing (Connie), Tony Marshall (Noel), Jamie Hill (Monk), Tim Bentinck (Voice of the Monks)

IN A NUTSHELL

The Monks have been with us from the beginning. They shepherded humanity through its formative years, gently guiding and encouraging, like a parent clapping their hands at a baby's first steps. They have been instrumental in all the advances of technology and culture. They watched proudly as man invented the lightbulb, the telephone, the internet. They were even there to welcome the first men on the Moon.

They have defended us, too. Who can forget the time the Monks defeated the Daleks, the Cybermen, the Sontarans?

And they have left their imprint in the arts as well. The Monks have found their way into Dickens and the Jason Bourne films…

Two species, sharing a history as happily as they share a planet.

QUOTE, UNQUOTE

BILL: "What about free will? You *believe* in free will. Your whole thing is –! You made me write a 3,000-word essay on free will."

THE DOCTOR: "You *had* free will, and look at what you did with it! Worse than that, you had *history*. History was saying, 'Hello? I've got some examples here of fascism you might want to look at. No? Fundamentalism? No? Okay, you carry on.' I had to stop you. Or at least not stand in the way of someone else stopping you. Because the guns were getting bigger, the stakes were getting higher, and any minute now it was going to be 'goodnight, Vienna'."

◄ will (see 'Quote, Unquote', opposite), did Toby have to *believe* it, to write it?

"Oh yeah, you have to unpick the logic of it. The Doctor has to make a convincing case, and some of his arguments *are* quite valid, if a bit extreme. You look at some of the terrible mistakes we've made over the last few years and you think, 'Well, actually, that's where free will got us.'"

But Bill is *not* impressed – and shoots back with some choice words of her own. These include 'my God', 'huge fish', 'ZOMBIE MONKS', and 'I'M SERIOUS, DOCTOR'. How did Toby find Bill's voice?

"From reading Steven's first script [Episode 1, *The Pilot*], where the character's voice absolutely sang, and I think I'd read Sarah Dollard's [Episode 3, *Thin Ice*] and Jamie Mathieson's by the time I sat down to start writing *The Lie of the Land*. You build a picture, and Bill's voice develops, but she's a beautifully drawn character – and beautifully performed by Pearl [Mackie]." In fact, parts of the episode are narrated by Bill, in voiceover – an imaginary conversation with her mum ("a mental postcard," Toby describes it as). "That was absolutely making this episode about Bill's relationship with her mum. It's one of the – comforting – lies that Bill tells herself."

And Nardole plays a central role in *The Lie of the Land*, too – continuing his rise, since Episode 5, from duffer in a duffle to badass in a bobble hat. "There's an old actor's saying," recalls Toby, "that 'if you're playing a miser, then concentrate on their generosity'. It would be very easy to write a character like Nardole and just make him funny – that would be the easiest thing in the world. Your responsibility is to dig into it deeper and find the contradictions in his character; find the tragedy, or the pathos, or the steel. It's like with Missy –"

Yes, Missy appears in *The Lie of the Land*, but not necessarily as we've seen her before.

"What I wanted to do was find her humanity," Toby reveals. "Rather than just be the sort of moustache-twirling villain, I wanted to give her moments of co-operation, moments of insight and generosity, and then those moments become the most exciting bits to write. It's the moments where the character goes against expectations. I was particularly struck by the scene in *Thin Ice* where Bill and the Doctor talk about him killing people, because that's not something that we connect with the Doctor. Having that moment exposing his ruthlessness, it just really stuck out and made me sit up. Really exciting."

> **"I wanted to give Missy moments of insight and generosity. Those moments become the most exciting bits to write."** TOBY WHITHOUSE, WRITER

We know, as of *Extremis*, that it's Missy in the Vault. (Well, durr.) But did Steven know, when he was writing *The Pilot*?

"Yes, I knew," confirms the showrunner, "but I had another little plot line – that I abandoned – about Nardole's particular attitude to Missy, which allowed him to refer to her as a 'thing', a 'creature', and a 'monster' so that I could confuse the matter a bit." (Not just Nardole. In Episode 2, *Smile*, in an exchange that was scripted but cut from the final episode, Bill asks the Doctor about the contents of the Vault: "What's in it?" "A thing," he replies. "A thing?" "In the *broadest* sense.") "The moment you say, 'It's a person inside the Vault,'" takes up Steven, "it's basically either Davros or the Master, isn't it? It's bound to be one of those two. When I cut that plot line, I could no longer have Nardole refer to Missy that way, so I had to sort of dance around the phrasing. But of *course* it's Missy!"

Was Toby confident that he could write the character well?

"No," he laughs. "To be honest, I never thought I'd be *allowed* to write Missy at all. I don't know why. But Steven was all for it, and I was so excited, that I wasn't sure if I'd pull it off. I was scared of fluffing it. So I'm really pleased those scenes have stayed in, and I could have written them all day. If I could write an episode just of the Doctor and Missy, chatting in the Vault, that would be a thrill, because they were such fun to write. Also, what's fantastic is, when you've got people like Michelle [Gomez, who plays Missy] and Peter [Capaldi], you can write absolutely anything, because they're so good and they're so clever. It's true. You can throw anything at them, the most complicated thought or joke, and they can do it. For a writer, that's incredibly liberating." DWM

BBC

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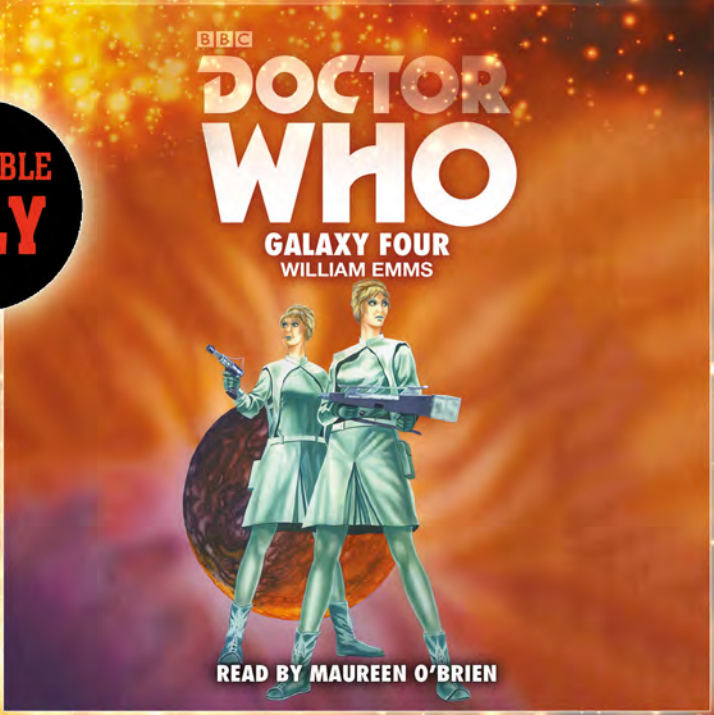
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Empress of Mars

WARNING: Spoilers!

They're back! 50 years after their début, the Ice Warriors are set to do battle with the Doctor once more. And this time, we're visiting them at home...

PREVIEW BY **JASON ARNOPP**

"Ice Warriors and Victorians in the same story is a sort of Venn diagram of me," says Mark Gatiss with a laugh, when we point out that *Empress of Mars* is planted squarely in his wheelhouse. "I've also always wanted to do the Ice Warriors on Mars – it was just a world we'd never seen. When *The Waters of Mars* [2009] happened, I was so thrilled. I'd lobbied for years, saying, 'Why can't we go to Mars? It's literally a red filter on a sandpit!'"

When this season arrived, with Steven Moffat and Peter Capaldi set to leave the show, Mark decided to go for broke. "I feel in so many ways like I'm living inside the pages of [1972 book] *The Making of Doctor Who*, except it's now happening to me and my friends! So I said to Steven, 'Can I do what I've always wanted to do?' And he said yes!"

The result is Mark's second Ice Warrior story since he thawed out Grand Marshal Skaldak in 2013's *Cold War*. It's a powerful tale, set to lure in unsuspecting viewers with the crazy high concept of Victorians on Mars, only to sucker-punch them with the madness of war and humanity's less appealing traits.

"Vaguely in my head, I wanted a 'Tomb of the Ice Warriors' kind of feel," Mark says, referring of course to the classic 1967 serial *The Tomb of the Cybermen*. "And then I had this idea for a pre-titles sequence. I have a lot of pre-titles ideas: I could go into business selling pre-titles. The rest of it, I'm not so sure! I imagined NASA beaming back pictures the way they do, line by line, always canyons and dark streaks. And then under the ice cap, they see... something they didn't expect. Steven said it was the best pre-titles idea he'd ever heard! I then got very excited about the idea of doing an HG Wells or Edgar Rice Burroughs kind of Martian story. The films *At the Earth's Core* [1976] and *Journey to the Center of the Earth* [1959] are my favourite things, really."

Of the aforementioned war theme, Mark notes, "One of the great things about sci-fi is that you can have fun with it and send things up, but you can also make serious points. I've always been a big fan of *Doctor Who* being reflective and satirical, while not being too heavy with its message. My big theme in this episode is to reflect the times today: we have to live together or we'll die together. That's what I thought it should be about. And then essentially it's the film *Zulu* [1964] with Ice Warriors. That was my breakthrough, when I realised what it was: the idea of red coats on the red planet is so gorgeous! If I imagined the pulp paperback of this in the 1930s, then that would be the image."

It's quite strange, isn't it, that it's taken five whole decades since the Ice Warriors' TV début for us to see them on their home planet?

"Maybe it's been expense, I don't know," Mark considers. "I did very, very briefly say to Steven that maybe *Empress* should be set on Peladon! But there was apparently another 'corridors with flaming torches' type story behind mine, so I was a bit cross about that! But it's still very Pertwee. The question with Mars has probably always been, how do you do it? But I remember reading an interview with Eric Saward [*Doctor Who* script editor, 1982-86], years ago... Obviously they had far less money in those days, but Eric said that in a low-budget show you don't do the height of the Martian Empire. You do a lost tomb or, if you do the Indian Raj, you do an outpost which has been besieged by monsters. It's always been that principle for me, whereas maybe before they were like, 'Oh God, we can only afford two Ice Warriors, what do we do?' Also, closed spaces and bases under siege are kind of what you want."

Like so much of this fine series, *Empress of Mars* ably passes what you might call The Dad Test, in that dads everywhere will celebrate being able to understand what's going on. Has there been any specific directive to pare the stories down a touch this series?

Mark shakes his head. "I think it comes naturally from the introduction of a new companion. And also a new companion who isn't an enigmatic

Nardole and the Doctor dress for the Martian winter.

temporal anomaly like Clara was. So as soon as you have Bill being a new pair of eyes and ears, and from an all-new background, then that's what happens. As Steven said, it's a soft reboot, which is what this show does all the time, but I think it's more conscious this time. Nick Burns, the actor from *Thin Ice* [he played Lord Sutcliffe], his kids are just old enough to watch and I told him *The Pilot* was the perfect place to start. My first story was *Spearhead from Space* [1970], and then my dad said, 'You know there were *other* Doctors,' and I was like, 'Whaaat?!' And I was fine with that, because I was just hooked.

"This series," Mark continues, "has basically started back in the Totter's Lane junkyard! Who is this strange man? Who is this lecturer, who appears to have been there for hundreds of years? And there's something really jolly about this season. People are really loving it. They love Bill, and Peter's really in his groove, visibly enjoying himself."

> **"Red coats on the red planet! If I imagined the pulp paperback of *Empress of Mars*, that would be the cover."**
>
> **MARK GATISS, WRITER**

How did Mark like writing for Ms Potts?

"Steven and I went to Morocco to write *Sherlock* [BBC One, 2010-present]. When we weren't talking about *Sherlock*, we were talking about Bill. I distinctly remember Steven came to lunch and he'd written her audition scenes. The idea is that the companion has not seen the show, but more so than usual this time, I think. It's amazing that no companion has asked some of Bill's questions, ever! I'm afraid the toilet was my idea: why doesn't she ask where the toilet is? *Is* there even a toilet? Does the Doctor shave? And it's fun, because if you're a new audience member then you do ask those questions and you don't make those assumptions."

Weirdly, the Doctor almost never has facial hair, does he? Mark runs this suggestion through the supercomputer of *Doctor Who* information which doubles as his brain. "Uh… only in *The Leisure Hive*, because he's aged. Oh, and Matt Smith has a beard at one point as well [Day of the Moon *(2011) and* The Wedding of River Song *(2011). And don't forget John Hurt! – Beardy Ed*]. Seems to take longer for the Doctor to grow facial hair than the Master. Either that or he uses Veet."

Mark has fun with a running gag in *Empress*, which sees Bill asking a bemused Doctor if he's seen various famous films. "Sadly my favourite has been cut for time: when the Doctor makes a complicated explanation for the Ice Warriors' revivification system and Bill says, 'Have you seen *The Mummy*?' I think that's how these stories should work: you sort of acknowledge what you're ripping off, because that's part of the fun."

He notes that Nardole was a late addition to *Empress*. "It wasn't a plan, but Nardole's ended up in every episode, just because everyone loves working with Matt [Lucas] and the fun of it! He wasn't in my first draft, but then I put him into a NASA scene at the beginning, before revisiting him later."

Mark's all-abiding love of Ice Warriors really shines through in this episode. When the Doctor waxes lyrical about them for Bill's information, you can tell it's really Mark doing the talking. Are they his all-time favourite *Who* monster?

"The Cybermen are my favourites and yet I've never written for them, but the Ice Warriors are *among* my favourites: a great monster. I always loved the pride of them, their Viking qualities and the voice. Even though they've had so few appearances, they loom so large. So I'd always wanted to bring them back, because I thought I could do something with them. And there was so little established, which is rare with a popular *Doctor Who* monster. Sometimes you're forced to do an origin story or something, but with the Ice Warriors there was hardly anything in place in terms of lore. The Ice Warrior hives are mentioned in my story *Robot of Sherwood* [2014]: it was a plan! And I was very keen with *Cold War*, to get in mentions of things like the red snows and the Phobos Heresy. You can just do a bit of world-building, because there's so much to play with."

In *Empress of Mars* we meet a new kind of Ice Warrior in the shape of Iraxxa.

"She's quite full-on and gung-ho," Mark says. "This is a great opportunity, because we've never seen an Ice Queen. Her helmet is like the Ice Lords'. It's sleeker and she has sort of dreads. And a cloak! I said she has to have a cloak."

Ice Warriors first entered Mark's radar when he saw 1972's Third Doctor classic *The Curse of Peladon*.

"That serial loomed very large in my life, as you can tell from some references in this script! That story is monster-tastic! All the monsters are green and gorgeous. It's a brilliant early piece of sophistication that the Ice Warriors turn out to be the good guys in *Curse*, and yet the next time in *The Monster of Peladon*, they're bad again! Why not? You've got factions, insurgents, rogue ones…" ►

Catchlove (Ferdinand Kingsley).

The Empress herself delivers an icy stare...

BBC DOCTOR WHO

THE 2017 SERIES EPISODE 9

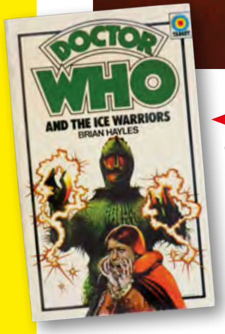
WRITTEN BY Mark Gatiss
DIRECTED BY Wayne Yip
STARRING Peter Capaldi (The Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), Adele Lynch (Iraxxa), Ferdinand Kingsley (Catchlove), Richard Ashton (Friday), Anthony Calf (Godsacre), Bayo Gbadamosi (Vincey), Ian Beattie (Jackdaw), Glenn Speers (Sergeant Major Peach), Ian Hughes (Knibbs), Lesley Ewen (Coolidge)

IN A NUTSHELL

The Doctor, Bill and Nardole pilot the TARDIS to Mars in the year 1851, after present-day NASA captures a very peculiar image from the red planet. Here, they run into an expedition of Victorians with a lone Ice Warrior as their servant. The Doctor suspects this scaly dish-washer may not be so domesticated after all, but is he just being too cynical this time?

QUOTE, UNQUOTE

THE DOCTOR: "Mars. 1881. Or thereabouts. According to the TARDIS, that's when the message was made. Though we may be a bit early."
BILL: "So, there were humans on Mars in Victorian times?"
THE DOCTOR: "No! (*grave*) There weren't."
Beat.
BILL: "You're doing that thing again."
THE DOCTOR: " What thing?"
BILL: "Going frowny and Scottish."



◄ Mark's love affair with Mars' chilly denizens was forever sealed when he read the 1976 Target novelisation of the 1967 serial *The Ice Warriors*. As he notes, the cover illustration of Varga looming over screaming companion Victoria was "so iconic", even though the TV story itself would ultimately disappoint him somewhat.

"I still love it, and would love the other missing episodes to come back, but I've always found it a bit of a plod, actually. It has all these wonderful people like Peter Barkworth [Clent] and Bernard Bresslaw [Varga], and it looks great, with great design, but somehow it's never matched that version I had in my head from the Target book. I love that wonderful line about the ioniser: 'And one year there just wasn't a spring.' Of course, actually, that's 2018!"

Perhaps *The Ice Warriors* is harder to gauge because two missing episodes have been replaced by animation?

"Maybe," he considers, "because look at *The Enemy of the World* [1967-68], which has been utterly transformed by finding the rest of it! That third episode makes sense now, and the rest of it is just *so* good."

When asked to rate the Ice Warriors stories prior to his own, Mark ranks *Curse* at the top, followed by 1969's *The Seeds of Death* ("I'm very fond of that one, a nice Earth invasion story, originally called *The Lords of the Red Planet* – pure Edgar Rice Burroughs, that title!"), *The Ice Warriors* and lastly 1974's *The Monster of Peladon*. "*Monster* is a disappointment," he admits with regret. "I have very strong memories of it, but it's too long. I like the miners' strike stuff, but it's just not very good."

So how does it feel to have written one third of all TV Ice Warriors stories to date?

"That's lovely! Well, I hope the Ice Warriors' creator Brian Hayles would be proud and pleased. I always felt the Ice Warriors were the third of the Big Three monsters."

Even though *The Seeds of Death* certainly had its nasty moments, *Empress of Mars* is surely the most violent Ice Warriors story so far. It even features what Mark describes as "a new way of killing people." Hooray!

"Well, you know, war is hell! *Zulu* is one of my favourite films, and the ultimate Bank Holiday film. It's kind of savage, but lots of it is also very moving. I saw it so many years ago, I can't tell you. As ever, I dove headfirst into the research because it's so much fun. I read this brilliant book by Stephanie Williams called *Running the Show*, about the men who ran the British Empire. Fabulous, strange stories about these swamp-infested places with one man in a pith helmet going, 'Oh my God!' That's where I got the name Catchlove for Ferdinand Kingsley's character: such a great, pure Victorian name! And the name Godsacre I found on a tombstone in Dorset. All the best names come from tombstones."

> **"I hope the Ice Warriors' creator Brian Hayles would be proud and pleased."** MARK GATISS, WRITER

Unexpectedly, the feeling Mark Gatiss wants you to have while watching *Empress of Mars* is connected to his sworn hatred of New Year's Eve.

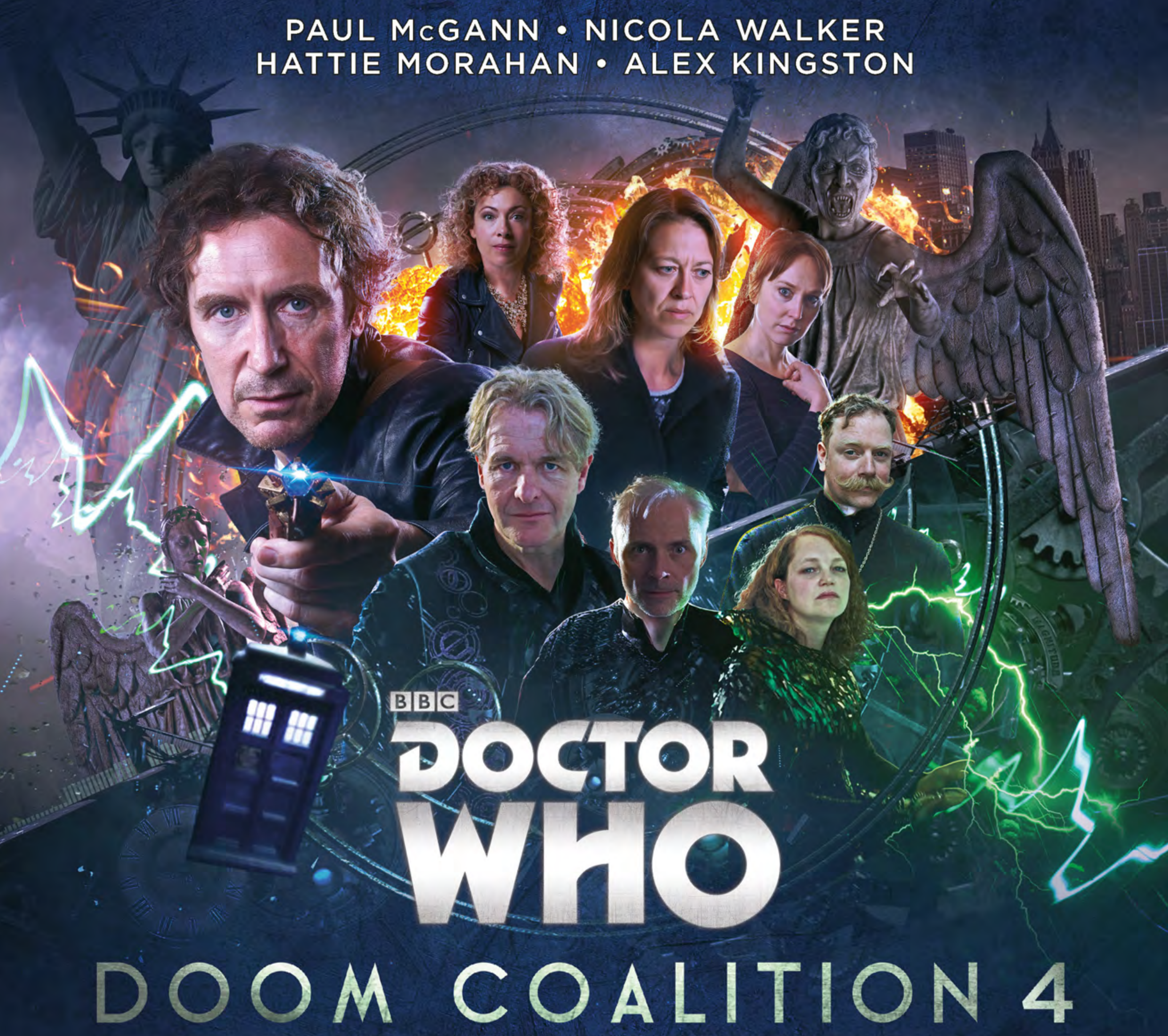
"I'm Scrooge-like about New Year celebrations: it's too much enforced jollity and also it's the end of Christmas. I just want to get it out of the way. The happiest New Year I ever spent was about 1993. I had an infected toe and I spent New Year's Eve with my feet in a mustard bath like a Victorian colonel."

Wait, just to check: this was your *best* New Year's Eve?

"It was. If you've never had a mustard bath I recommend it: very hot water and mustard! So I stayed in and watched the Frankie Howerd comedy-horror film *The House in Nightmare Park* [1973], which was on telly. Went to bed about 10 o'clock, ignored the whole thing, woke up the next morning, turned on the telly and it literally said, 'Now on BBC2, *Journey to the Centre of the Earth*!' I was so happy! And that feeling is what I wanted for *Empress of Mars*."

So you essentially want millions of viewers to feel as though their feet are in a mustard bath for 45 minutes?

"Absolutely. And occasionally their faces!" DWM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DWM EPISODE PREVIEW

WARNING: Spoilers!

The Eaters of Light

They were Romans. The Ninth Legion. The best fighters in the world. So how exactly did 5,000 men just vanish?

PREVIEW BY **BENJAMIN COOK**

The end of an era: 1989's *Survival*.

“There are worlds out there where the sky is burning, where the sea's asleep and the rivers dream –”

No. Strike that. Reverse it.

“There are places in the universe like deserts of darkness, endless stretches of space with no living stars –”

That's more like it!

“– nothing but black desolation. And no-one knew why,” the Doctor proclaims in *The Eaters of Light*, Rona Munro's compelling, elegiac tale of Roman centurions, Pictish warriors, big, scary, light-eating locusts, plenty of shade (“I know you're inclined to bear grudges, so just remember,” Nardole warns the Doctor, “I know about 10% of your secrets – the *dark* secrets – *and* I'm the only one in the TARDIS who knows where the teacakes are”), a biting wind, talkative crows (roll with it), and an inter-dimensional gateway – a portal – in second-century Caledonia, about 20 miles south of what will one day be Aberdeen. It's AD 120, but not as you know it. With giant, flailing tentacles. And black slime. And unimaginable danger. And somewhere else Nardole's teacakes are getting cold. Come on, Bill, we've got work to do.

“The last time Rona Munro wrote for *Doctor Who*,” showrunner Steven Moffat declared at the cast readthrough for *The Eaters of Light*, in London last October, “it went off the air for 16 years, so we're taking a risk, guys!” The room laughed. Rona too – I think. “In the meantime,” he persisted, “she's become one of the most distinguished playwrights in the world.” A beat. “But she *did* take *Doctor Who* off the air.”

To be clear, Rona Munro did *not* get *Doctor Who* cancelled. But she did write the very last serial of the show's original, 26-year run: the seminal, three-part finale to Season Twenty-Six, *Survival*, which aired in November and December 1989. In his **DWM** 507 *Production Notes*, Steven labelled *Survival* ‘a clever and rather haunting story, at the end of one of the best seasons of *Doctor Who* ever made’. Interviewed in 2013 for BBC Cymru Wales' *An Evening with Steven Moffat*, he pointed out that when you watch *Survival* back to back with the first episode of twenty-first-century *Doctor Who*, 2005's *Rose*, “it's the same show. I mean, it's *really* the same show. Stylistically, tonally, everything. It came back exactly as it left.”

Basically, *Survival* was 16 years ahead of its time. Discuss.

“I think what that's indicative of,” considers Rona, “is the fact that, if you're a *Doctor Who* fan writing *Doctor Who*, there's a certain iconic Doctor quality that you've internalised, because you've been watching since you were a few years old. The Doctor has an existence beyond any of us. But had I known at the time that *Survival* was going to be the last one for 16 years, I'd like to think I might have done a better job, especially with the last episode. I have so many regrets. When I was writing it, we still had this hope that it wouldn't be the end. As it went into pre-production, it became pretty clear that it would be. In fact, the very last words that Sylvester McCoy speaks [“There are worlds out there,” *etc*] were actually written by Andrew Cartmel [script editor, 1987-89], who had the unenviable job of trying to write a kind of epilogue for the whole bloody thing – from William Hartnell to Sylvester McCoy! – and I'm kind of glad, in some ways, that I didn't have that task. In other ways, I wish – I really, *really* wish – that I could have tied things up better for the fans…

“So it's really nice,” she says, turning to *The Eaters of Light*, “to come back, and it's now this monster success – and everyone that's doing it is doing it with love, and they're all fans – as opposed to, sort of, the rest of the BBC almost not wanting you to be there. It's got this energy and so much power behind it, and that's such a lovely, contrasting experience. I feel really lucky that I've been able to do it.”

Ahead of our interview, in an email to **DWM**, Rona said of the readthrough, ‘I was, as you probably noticed, in a distracted state of nervous excitement on that day.’ Nervous why?

“When you care about something, you always get nervous,” she explains. “It's an iconic series that's currently in really good hands, and I sort of feel like this dinosaur writer that they've very kindly brought back and allowed another chance. The terrible terror is that you're going to mess it up. I don't want everyone going, ‘She turned in a bit of a crap one, didn't she? Never mind. Be kind to the old girl.’ What was *good* about *Survival*, I suppose, was that it *wasn't* this monster-huge, global BBC hit, so you weren't under the same pressure to retain that incredibly high standard.”

Since *Survival*, as Steven said, Rona has become one of the UK's most celebrated playwrights, with a formidable back catalogue – from 1991's *Bold Girls* (for which she won the Susan Smith Blackburn Prize, and the *Evening Standard* and

Critics' Circle Most Promising Playwright Award) and 1995's *The Maiden Stone* (winner of the Peggy Ramsay Memorial Award), to her tough 2002 prison drama *Iron* (which won her the John Whiting Award) and 2009's *The Last Witch*, about the last woman to be executed for witchcraft in the British Isles. Rona has written for the RSC, too: 2006's *The Indian Boy*, about the discovery of a 'wild child' in a forest, and 2011's *Little Eagles*, about the space race. In 2014, *The Telegraph* described Rona's *The James Plays* – comprising *James I*, *James II*, and *James III* – as 'better than Shakespeare… an impassioned love letter to Scotland, and perhaps the finest a playwright ever penned'. The following year, the trilogy won Best Play at both the *Evening Standard* Theatre Awards and the Writers' Guild of Great Britain Awards.

Rona has also written plays for BBC Radio (11 for Radio 4's *The Stanley Baxter Playhouse*) and TV (including her BAFTA-nominated 1997 thriller *Bumping the Odds*, and 2003's hard-hitting *Rehab*, both for BBC Two), and movie screenplays including Ken Loach's 1994 drama *Ladybird Ladybird*, 1999's Golden Globe-nominated *Aimée & Jaguar*, and 2011's *Oranges and Sunshine*, directed by Jim Loach, son of Ken.

> **"When I was very small I had a special cushion known as 'Rona's *Doctor Who* cushion'."**
>
> **RONA MUNRO, WRITER**

'Thing about Rona,' Steven wrote in his **DWM** 511 *Production Notes*, 'is that she's revered. That's the word: revered. This is a playwright of international renown, vast learning, and deep culture… I'd always assumed that *Doctor Who* was a strange little blip in her career and one she barely remembered. I was properly surprised when she was happy to come in for a meeting… But I don't think I really understood how wrong I'd got her until I saw her wandering around the studio, taking selfies with Daleks, Weeping Angels, and the TARDIS. You see that Rona Munro, of international renown? She's a *Doctor Who* fan, she is. And why the hell did it take me so long to find out?!'

It's true, readers – she's one of us! Last year, Rona told **DWM** 506's *Gallifrey Guardian*: "When I was very small and watching the First Doctor, I had a special cushion known as 'Rona's *Doctor Who* cushion'. I would hide my face in it when the Daleks or other monsters appeared on screen! *The Eaters of Light* is my version of other stories that have haunted me for almost as long."

Will Rona's *Doctor Who* cushion be making a reappearance on 17 June, when her episode airs? Will she be watching *at all*?

"I'm swithering," she admits. "I'm swithering between watching it beforehand and never seeing it go out live, *or* inviting everyone over for a bit of a party when it airs – because I have mates who are very excited *Doctor Who* fans. Mind you, what invariably happens is, you watch it and all you see are the things that you wish you'd done better. If they outweigh the quality of the acting, the direction, and the special effects, and all I'm doing is going, 'Aw, damn,' I might not watch it when it airs. But hopefully that won't be my reaction. I really want to see my monster properly. He's all CGI, so I've not actually seen him yet. In the trailer, there's a tiny glimpse. I was like, 'Ooh!' We're trying to bring to life what's basically the stone carving of the Pictish Beast, and it looks like they've done it. Yeah, I cannot wait!"

From the bleeding skies and volcanic, desert terrain of the Cheetah People's sentient planet, to the rough, sweeping moorland of second-century Caledonia, both of Rona's *Doctor Whos* put beautiful, unforgiving landscapes – and the taming of them – front and centre.

"Bless you for spotting that!" she exclaims. "It sounds pretentious if you try to describe it to someone, but actually that's something that I loved about *Survival* – I felt that we'd managed to achieve a sense of that. It was something I wanted to have in this one, too, and I suppose it goes back to that point where *Doctor Who* was the biggest part of my life, when I was this wee girl running around the Aberdonian countryside. We lived way out in the country. As a very kind of bookish, slightly solitary wee girl with a pudding-bowl haircut, that was my excitement; being out in the woods and fields."

The Doctor and Nardole are captured!

What lurks within this ancient cave?

The daughter of a geologist and a radiotherapist, Rona was born in Aberdeen and brought up in its environs. As a kid, she loved reading historical novels – Geoffrey Trease, Rosemary Sutcliff, Mary Renault – and fantasy books, particularly CS Lewis and JRR Tolkien. Later, at the University of Edinburgh, she studied History. In short, *The Eaters of Light* is the *Doctor Who* story that Rona was born to write. In **DWM** 507, Steven described it as 'old meets new. And it's warm, and wise, and lyrical, and Scottish – not unlike Rona herself.'

"The idea actually came out of my original brainstorming session with Steven and the team," Rona tells me. "We rapidly decided that I probably should go history – you know, one of the episodes that's about the past – because I love writing history. Then we had the 'remember your eight-year-old self' conversation. Steven kept saying, 'Remember, this is primarily for eight-year-old kids; for the eight-year-old kids that *we* were' – and that was such a great note. I thought, 'What *were* the stories, the fantasies, the pretend games that were preoccupying me back when I was that age?' Because I loved the Rosemary Sutcliff book [*The Eagle of the Ninth*, Sutcliff's 1954 novel about the Ninth Legion], but also my brother, who's three years older than me and unbelievably intelligent, was already, at that age, getting into what he is now, which is an archeologist, and he actually had this theory, which is backed up by academic speculation, that the Ninth Legion may have simply disappeared into the countryside around the north-east of Scotland…"

The disappearance of the 5,000-strong Ninth Legion – one of history's great unsolved mysteries and Roman Britain's most enduring legends – is ripe for the *Doctor Who* treatment.

"Isn't it just? I used to have this dream where I'd stumble across a Roman breastplate. So I'd run around the woods and riverbanks near where we lived, looking for it, in that way that you do as a kid – where you know that you're just pretending, but you really invest in it and you think it might be true. I thought I would find the Ninth Legion! Also in that part of the world there are an awful lot of the Pictish symbol stones, and the whole mystery around the Pictish peoples – and who they were, and where they came from, and what their culture was – is something else that you can fill in the blanks with an awful lot of fantasy and speculation, because so little is known. So that's what I've done. That was my way into *The Eaters of Light*. This is ►

The Doctor and Bill, somewhere dark and probably dangerous.

◄ the script that I was trying to write when I was eight years old – and I probably have still not learnt how to do it properly," she laughs. "It's an ongoing journey."

As everyone knows and you definitely weren't about to Google, the Picts were a confederation of tribes who lived in what is today eastern and northern Scotland during the Late Iron Age and Early Medieval periods. As Rona points out, we don't know a lot about the Picts. Not even Google knows much about them. We don't know what they called themselves ('Picts' was the name that the Romans gave them), or what language they spoke, or what they made of Nardole's bright-orange dressing gown, but we *do* know that they fought off Rome's legions, before – like the Ninth – mysteriously disappearing from history.

In *The Eaters of Light*, the TARDIS crew meets a tribe of Pictish warriors led by Kar ("the Keeper of the Gate," according to her brother, Ban). Well, we say Pictish. In fact, they're Pictish-*ish*. "For the history geeks, I should be very, very clear," says Rona, "that the characters in *The Eaters of Light* are not *technically* Picts: they are pre-Pictish – they're the people who came before the Picts – so an even *more* mysterious group of people. We know a bit about what their culture was like, because of what the Picts did, and we know that they lived in the same area and sort of turned into the Picts, but otherwise they're completely unknown."

So what of *The Eaters of Light*'s Ninth Legion – or what's left of it? They're a motley band that barely looks old enough to get served in a Wetherspoon, let alone serve in the Roman Empire. "I had my head full of legends," says Bill, "of the Ninth Legion – hero centurions."

"Yeah, I had my head full of those legends too," replies Lucius, whom the rest of the legion call 'granddad' because he's the oldest surviving member. (He's 18.) "All I ever wanted to do was be a soldier of the Ninth."

"I read the stories," Bill tells him, "but I never imagined how hard this would be – the last ones left, so far from home."

Survival and *The Eaters of Light* are both about 'lost' children; young people who vanish off the face of the Earth. Why is Rona drawn to writing about 'lost' (literally *and* figuratively) youth?

"That's who the Doctor is interested in," she reasons, "so that's kind of reflected in a lot of the stories, I think. It's what keeps *Doctor Who* as powerful a narrative as it is, because – again, without sounding pretentious – it's constantly speaking to that generation, lost or otherwise. With *Doctor Who*, it's the young audience that I'm always most interested in. That's the one you want to be talking to, because that's the one the Doctor is talking to. There's no point in *Doctor Who* speaking to me or you, if our kids are going, 'Oh, you've got to be kidding?!'"

Of the hostility between the teenage legion and the 'barbarian' Picts – sorry, *pre*-Picts – Rona says: "I was thinking about historical events like the Battle of Mons Graupius [a Roman military victory against Caledonian tribes, circa AD 83]. We know that happened because Tacitus [a historian of the Roman Empire] wrote an account of the battle [the *De vita et moribus Iulii Agricolae*], which headed up that it was part of the Roman drive to really polish off this troublesome warring area to the north of Hadrian's Wall – and they were successful inasmuch as they annihilated pretty much an entire people and culture. But what's interesting is how disapproving Tacitus' account is, even though his own father-in-law [Gnaeus Julius Agricola] was the general who led the battle. You sense that Tacitus didn't really approve of this mass slaughter – and there's a speech in *The Eaters of Light*, that I give to Kar [see 'Quote, Unquote' on page 26], where she basically says, 'The Romans are destroyers of the world...'"

As well as being a bad idea, destroying the world is, unsurprisingly, something of a preoccupation of *Doctor Who*. *Survival*, airing in 1989, was the show's last contemporaneous play at the Cold War – and explored, for instance, the Cold War anxiety of mutually assured destruction, embodied in the bitter clash between the Master and the Doctor ("If we fight, we'll destroy this planet. We'll destroy ourselves... IF WE FIGHT LIKE ANIMALS, WE'LL DIE LIKE ANIMALS!!!"), and obsessed over survival of the fittest. In 2017, with potential new tensions in the news, and Rona is back writing *Doctor Who*, *The Eaters of Light* deals with similar concerns – of annihilation ("This is the dangerous time," Kar tells the Doctor), bloodshed, and fight-or-flight responses to acute threats to survival. "Time to grow up, Kar," the Doctor tells her. "Time to fight your fight." ("I'm very good at arm wrestling, if you want to make a competition out of it," chips in Nardole.)

"That's interesting, because I think you're right, my episodes *do* explore those anxieties," says Rona, "but that wasn't a conscious thing; it's a reflection of what was going on in the world when I wrote *Survival* and, equally, *The Eaters of Light*. Not to draw a parallel with anything as devastating as the Iraq War or what's going on in Syria, but... maybe we've moved from a time of mutually assured destruction being the ultimate horror, into a time where... well, it's like colonialism come home to roost, isn't it? That seems to be what's going on in this decade. And these things do inform the narrative. You write those things because they're in the collective unconscious, and then they sort of bubble up...

"In fact, the sense that you get from the very basic archeology that we have from the time [the second century] is that one of the reasons the pre-Pictish peoples got slaughtered by the Romans is that they weren't really very good at organised warfare. They were subsistence farmers. They didn't have armies. They weren't interested in fighting the Romans – because fighting people is an enormous drain on your resources – and the only way that the Romans could force them into warfare was by destroying all their grain stores. So the Romans came in and wiped them out, and thereafter it was sort of like the Americans in Vietnam: you still couldn't – in inverted commas – 'conquer them', because there was nothing there to be conquered. The Ninth Legion was the kind of rearguard; years after the battle, still trying to occupy this ground. But it's like the ground itself – the actual landscape – defeats them.

"We quite often see the Romans as heroes, because they're very sexy to teach in school and they left a lot of records of themselves, but actually, you know, that speech that I gave Kar pretty well sums up what they did. It's almost like what, later on, imperial powers did around the world, going into more peaceful, agrarian communities and just, like, massacring them and taking their resources. That's what I was trying to channel with *The Eaters of Light*:

18-year-old Lucius (Brian Vernel).

Fighting like animals!

the sense that these pre-Pictish people weren't making war, except against the monsters that are coming through from another dimension. When the Romans wipe them [the pre-Pictish people] out, there's no-one to stop these monsters coming through – so maybe the Romans shouldn't have gone to war. I wanted to go, 'Do you know what? Maybe the Ninth Legion needs to give a little bit of an apology on behalf of the Roman Empire.'"

With *The Eaters of Light*, Rona becomes the first – and, to date, only – person to have written for TV *Doctor Who*'s twentieth- *and* twenty-first-century incarnations. 'I keep telling Rona, if the show's still on the week after her new story goes out, she'll basically be ahead,' Steven teased – yes, again – in his **DWM** 507 *Production Notes*. 'And she laughs in that very particular Rona way: she doesn't make a sound, and looks slightly irritated.'

> **"With *Doctor Who*, it's the young audience that I'm always most interested in."** **RONA MUNRO, WRITER**

Does Rona really not mind those 'YOU KILLED *DOCTOR WHO*!' gags?

"Um, no. No, of course I don't," she laughs. "No, at this point, I, fortunately, have had enough encounters with Steven not to take it personally. I mean, I minded enormously *at the time*."

At the time of *Survival*?

"Yes. And people like Brian [Minchin, executive producer, 2013-17] and Steven, because they are über-fans, retain so much more knowledge, and memory, and understanding of that season than I do, so I'd say something and they would go, 'No, um – no, actually – no, you had Anthony [Ainley, who played the Master from 1981's *The Keeper of Traken* to 1989's *Survival*],' or whatever, and I'd go, 'Oh God, yeah. Of course, yeah.' Really basic, *basic* things that they remembered and I didn't. It really made me question, why have I so comprehensively blotted out so much about *Survival*? I remember the writing process really well, and the conversations and decisions around that, but, like, the filming and what happened next... I don't remember at all. When I revisited the memories with Steven and Brian, I realised that part of it was... well, part of it was that some really horrible things happened in my personal life at that time, but another part of it, which was kind of tied in with that, was that it felt like this enormous grief [when *Doctor Who* was cancelled]. It was like a death.

"You see, getting to write *Survival* was, for me, like my dream gig. 'There's nothing I've ever wanted more.' I was in my 20s [Rona was 29 when she was commissioned to write *Survival*], and I'd been watching *Doctor Who*, literally, since the original first series. I don't remember it, but I know – because my parents tell me – that I was propped up on the sofa watching that very, very first episode [1963's *An Unearthly Child*]. I'd have been four years old. But I was coming in [to write *Survival*] and, basically, the show was already dead. As I finished writing it, we all knew, 'This is it. They're not going to bring it back,' and the sense within the BBC was, 'We don't even want it.' It was like sitting at the bedside of a beloved relative, just watching them pass away – and all you can do is participate in it. It was just horrid. It was really nasty. And I think that's why, while I've got enormous pride in those episodes, and I've got joy in Sylvester as the Doctor, and Andrew Cartmel was a lovely, lovely script editor, it just is a memory that's quite painful to revisit."

We'll try not to dwell on it, then, but, um... at the heart of *Survival* is the Doctor's relationship with the Master. And the character – now in her Missy incarnation – has returned in the 2017 series, once again trapped on an ancient planet that's dying because of its inhabitants' aggression. (Just kidding – it's Earth!) "I wanted to explore the rationale of why the Doctor and [the] Master are such enemies," Rona said of *Survival*, in an all-too-brief 1992 interview published in **DWM** 189. "I'd always been fascinated by the way these two characters, who were at school together and have known each other for such a long time, keep meeting up... It's as if the Master follows him, but why does he bother? The Doctor always wins... That must be so annoying for this character who is trying so hard to be powerful."

"Nice here, isn't it?"

Two-and-a-half decades on, and with Missy – or the Master – set to cause a *particular* stir in the next episode, *World Enough and Time* [see preview – pages 28-30], can Rona offer any further insights into the Master/Doctor dynamic?

"Your story is always stronger," she tells me, "if all your characters are actually *characters*, as opposed to ciphers – and your hero is more heroic if the opponent is not just terrible but also sympathetic in some sense. It's the basics of writing good drama, isn't it? I think, in *Survival*, I was just going with my instincts of what makes a better story. You always love that moment where you're hating the villain, and then you go, 'Ahhh!' – and you *get* them. They're the moments that really stand out for you, aren't they? – where you understand the humanity of the villain, as well as of the hero. There are numerous examples of people who have done that far, far, far better than I did in *Survival*, but that's what I was aiming for."

In **DWM** 511, Steven offered his take on the two Time Lords: "I think it's the story of an incredibly tormented friendship, right from the very beginning. The Doctor has a friend – a childhood friend – who is a carnivore, while he's a vegetarian, and he's probably closer to that person than he is to any of the other people that he meets. I found *that* was a story I could write."

"Yes, they're probably the only two people that can properly understand each other," takes up Rona. "They're both very lonely, aren't they? For all the Doctor's companions, there's never going to be anyone who *gets* him the way that the Master gets him."

And what of the Master's arch-frenemy, the Doctor? How easy did Rona find nailing his twelfth incarnation?

"Not at all! I realised that, even though *Survival* was all those years ago, I had, sort of, another model for the Doctor character in my head – and it was wrong. They were the wrong settings for the current incarnation. I was quite tentative about giving Peter [Capaldi]'s Doctor a voice. Again, it's this terrible fear of getting it wrong. I needed permission – from *myself*, not from anyone else – to be a bit bolder. It was good that Steven did a last pass and beefed up a few things. I mean, he just knows Peter's Doctor so well. What's so impressive about the *Doctor Who* team – the producers, the script editors and everyone, led by Steven – is how incredibly generous they are to the visiting writers. They cut you all the slack in the world – until the point of no return, when they go, 'No, we have to just fix that bit, because it isn't funny,' or whatever. They catch you if you're struggling. ►

Bill Potts – not a subtext.

Survival's Shreela.

◄ "There was quite a lot of change between the readthrough script and the shooting script. There are bits where Steven stepped in, and that was a huge relief to me, though he was just ridiculously tentative about doing it. He was an absolute bloody lifesaver. So there are some gags that are mine, and another lot that are Steven's. He wrote a couple of extra scenes, too. It was a really lovely experience, given the unbelievable time pressure that everyone's under. You're trying to keep up with Steven, because of course he's altering, and moulding, and shaping the series at such speed – and if you're a bumbling theatre writer like me, you're sort of scrambling to keep up with the series arc decisions. But it felt remarkably collaborative."

Nardole was quite a late addition to the episode, right?

"He wasn't even in my first draft," she confirms. "Nardole wasn't there. So there were a whole load of rewrites. Also, the Nardole I first encountered was not the confident, integrated character that he is now by Episode 10. I had him still as a kind of fish out of water, deferential and nervous, as we saw him in the River Song episode [2015's *The Husbands of River Song*] – so that took a bit of adjusting and tuning, but that was enormous fun, actually, because you feel that you're part of an organic narrative that's growing even as you're doing it."

> **"The Roman army came from all over the empire – so you can have any ethnicity completely credibly."** RONA MUNRO, WRITER

When Rona began scripting *The Eaters of Light*, all that was available of Bill's episodes were "specimen scenes written by Steven," she remembers, "one of which involved Bill talking about giving chips to the person she fancied in the canteen, so at a certain point I thought, 'Ooh, maybe Bill and Kar could have a thing.' I sent an email to Steven going, 'Am I imagining it, or is Bill gay?' He went, 'Absolutely, yes – and she's out. She's completely fine with it.' I hadn't entirely twigged."

You may have spotted the "lesbian subtext" (Rona's words) in *Survival* – though, in 1989, most of the BBC1 audience probably didn't – in the relationship between Ace and Karra the Cheetah Person, the last character to die in twentieth-century *Doctor Who*. "*Anywhere* is the place for a lesbian subtext," Rona said in 2007, in an online interview with David Darlington. "It was the 80s, and we were all really conscious that there were certain elements missing from mainstream culture – and as far as possible, if you got a chance to chuck them in there, you were duty-bound to do it."

Twenty-eight years after *Survival*, *Doctor Who* has, in Bill Potts (an Ace *de nos jours*, if ever there were one), its first openly-lesbian companion. It's no longer subtext; it's just... text.

"It is!" Rona cheers. "In 1989, the BBC didn't even notice. I didn't tell anyone. I never even discussed it. I just put it in – and no-one noticed apart from, actually, LGBT people. It was almost like, 'The folk that need to see it will see it, but no-one else will know.' That seemed to be the way it worked. On *The Eaters of Light*, what made me feel like a bit of a dinosaur was realising that you don't have to do that. My instincts were still, you know, 'We're down in the trenches, and we have to sneak out under the cover of darkness, and plant these things, and run away again,' as opposed to just going, 'It's a main spine of the series, for goodness' sake. Just do it.' So that was rather nice. In fact, Steven said, 'Wouldn't it be cool if Bill is sort of patronising history and going, "You've got to understand, people are lesbian," and the Romans are like, "Yeah? What's the big deal?!"...?' It was a classic moment of me going, 'Oh, we can do that, can't we? I don't have to smuggle it in!'"

As Bill actress Pearl Mackie discussed in **DWM** 511, the challenge for the *Doctor Who* team is how to talk about the character's sexuality, and recognise that it's an important issue, while acknowledging that, in 2017, it *shouldn't* really be an issue at all.

"Yes, and I think the way they're handling it," says Rona, "is exactly right, which is point out that it shouldn't be a big deal, but that it's great that it's getting discussed. The same is true of diversity in terms of casting. When I did *Survival*, I had to fight for those things. The late, great Alan Plater [playwright and screenwriter] said to me, 'If you want to have someone who's black or Asian in your scripts, you have to give them an ethnically specific name. It's the only way. If you just say that you'd prefer this character to be black, you won't get it.'" So Rona wrote Shreela in *Survival* – and, sure enough, Sakuntala Ramanee was cast in the role. "It was another way of, kind of, getting it in without ever having the argument. Again, you just don't have to do that now.

"Our Ninth Legion is wonderfully, diversely cast. Of course, the soldiers in the Roman army came from all over the empire, and the empire covered so much of the world, so you can have any ethnicity completely credibly. You don't even have to go, 'This is colourblind casting.' You just do it. But it's good to talk about it – and to point out that *Doctor Who* is doing these things that quite a few other TV series might want to consider doing better. So it shouldn't be a big deal, we shouldn't have to mention it, and it's annoying that we do, but the fact that we do is a reminder that *Doctor Who* is doing it. Sometimes *Doctor Who* has taken flack for not doing these things, but you look at it now and go, 'It bloody is!' *Doctor Who* has been a really honourable, frontline soldier in that fight, so it's good that that's finally getting attention." DWM

BBC

DOCTOR WHO

THE 2017 SERIES
EPISODE 10

WRITTEN BY Rona Munro
DIRECTED BY Charles Palmer
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), Rebecca Benson (Kar), Daniel Kerr (Ban), Juwon Adedokun (Simon), Brian Vernel (Lucius), Aaron Phagura (Marcus), Ben Hunter (Thracius), Sam Adewunmi (Vitus), Billy Matthews (Cornelius), Jocelyn Brassington (Judy), Lewis McGowan (Brother)

IN A NUTSHELL

Whatever happened to the Ninth Legion? Bill thinks she knows. The Doctor thinks he knows better. And Nardole thought they were having a quiet night in with a boxset and popcorn. But why watch TV when you've a time machine and an enquiring mind?

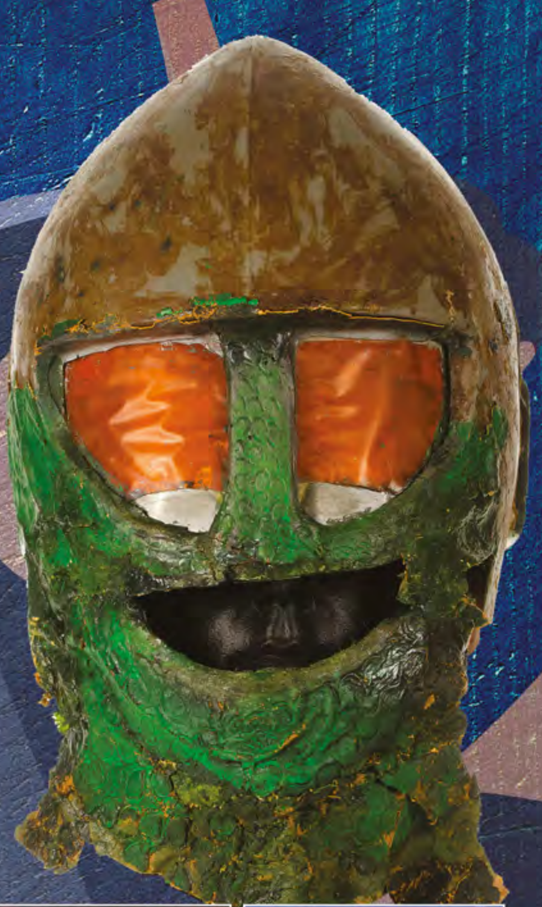
QUOTE, UNQUOTE

KAR: "Let me tell you about the Romans. They are robbers of the world. When they've thieved everything on land, they'll rob the sea. If their enemies are rich, they'll take all they have. If their enemies are poor, they'll make slaves of them. Their work is robbery, slaughter, and plunder. They do that work and call it empire. They make a desert and call it peace."

THE DOCTOR: "Aye, but the indoor plumbing's quite useful eh?"

THE ICE WARRIOR

From the 1967 episode "The Ice Warriors"



Thought to be the only original surviving classic ice warrior head in existence, this has been beautifully preserved and displayed on a fantastic display, fit for any museum or private collection. Having been seen in the 1967 episode "The Ice Warriors" and 1974 episode "The Monster of Peladon"

www.toybox-treasures.co.uk/icewarrior

Screen USED Props

Ambassador Head from "The End of the World"

Guard Tunic from "The Sun Makers"

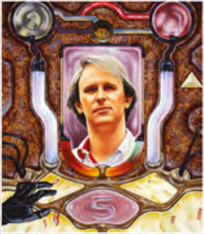
ORIGINAL Art

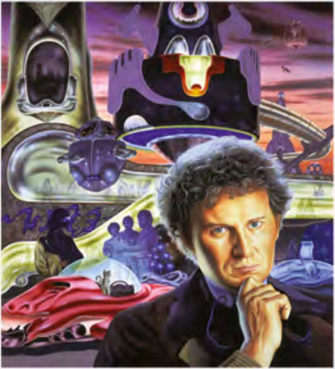
Andrew Skilleter

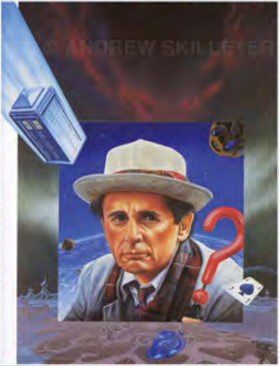
FROM THE DR WHO CALENDAR

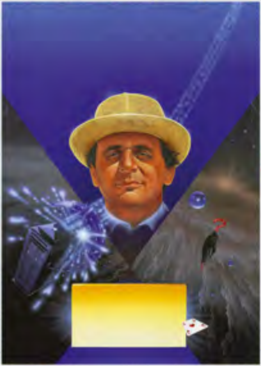
1989 AND 1990

COMPLETE WITH COA









These four stunning original acrylic paintings, each on rigid art board, are the largest ever painted by Andrew Skilleter. These were officially licensed by the BBC in the late 1980s and approved by the actors for the official worldwide Doctor Who Calendar.

Did you know?

WHO Dares PUBLISHING

Legendary Doctor Who Artist Andrew Skilleter has relaunched his 1980s company *Who Dares Publishing* Check out the website!

www.who-dares.co.uk

Terry Molloy
Davros
2005

THE TRIAL OF DAVROS

Rehearsal Mask signed by Terry Molloy used in the production of *"The Trial of Davros"* in 2005

www.toybox-treasures.co.uk/davros

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World Enough and Time

WARNING: Spoilers!

Inside the spaceship. We are dying. All of us on this ship, dying. Everything is dying. Our world is rust. Our air is engine fumes. Doctor Who is required…

PREVIEW BY **BENJAMIN COOK**

What can we say about *World Enough and Time*? (Seriously, what *can* we say, without spoilering the bejesus out of you?) If you're reading this issue on the day it hit the newsstands, *World Enough and Time* is still over three weeks away – or 10,000 years, depending on which end of the ship you're at [*see below – Ed*] – and you're better off not knowing too much too soon. It'll only break your heart. So stop reading now if you're allergic to even *mild* spoilers. But for everyone else…

Okay, first off, the cold open. It's… no, really, it's…

OH.

MY.

GOD!!!

And that's pretty much all we can tell you about the pre-titles sequence.

So, what else? Post-titles, there's a spaceship. A big one. A 400-mile-long-and-100-mile-wide one. Which was heading towards a black hole. Then somebody noticed. Now it's reversing *away* from a black hole. Very, very slowly. All engines on reverse thrust. But so unbelievably huge is this spaceship, and so scarily close to the big ol' black hole, that time is passing slower at the top of the ship than at the bottom. Because that's what happens. "It's absolutely true," insists showrunner Steven Moffat, who wrote this episode. "It's a rock-hard fact." It's called time dilation, and it explains why two working clocks will report different times after different accelerations.

"I had the big spaceship, and some different way in which it worked, I think to do with a more conventional version of time travel," Steven says of his first draft. "But then my son Joshua, who understands physics – he does it at school, and is very good at it, and is going to read it at university – talked about time dilation as being the really cool thing that science-fiction hardly ever touches, so I got him to explain how it might work on a spaceship of this size. He went and did some sums, and he did a drawing for me, and we discussed it, and he thought that what I was hoping could happen fictionally would, broadly, work in real life. He recently said to me that he thinks he got some of the sums wrong, so it might not," laughs Steven. "It might have had to be a longer ship – but ssh. It's special *Doctor Who* time dilation; it works slightly differently."

Steven has two sons: Joshua, 17, and Louis, 15. In April, Louis claimed responsibility for Missy dabbing in the 2017 series trailer – in fact, in a shot that's from *World Enough and Time* – tweeting, 'This may have been my fault. I taught my dad how to dab.' Is Steven often inspired by his sons, when scripting *Doctor Who*?

"I don't vampire off them, but stuff comes up in conversation, and I think, 'That might be a kind of cool thing for *Doctor Who* to do.' They're both teenagers now. Louis is still well into *Doctor Who*. Joshua is at the point where maybe it seems a bit silly – because it *is*! – but he was very keen that I did time dilation, because it's such a weird reality of the universe. He thought it should be in *Doctor Who* – and probably in the kind of *Doctor Who* that I tend to write."

Consequently, two days have passed at the front of the spaceship, thousands of years at the back, and time is running out for the superstars – the four-strong TARDIS crew – sucked into the super massive black hole. Yeah, we said *four*-strong, because Missy's aboard – and she's not just dabbing; she's doctorin' the TARDIS! "We had a pact," the Doctor tells Bill, recalling his and the Master's student days at the Time Lord Academy. "Every star in the universe, we were going to see them all – but he was so busy burning them, I don't think she ever saw anything."

"And you think if she did, she'd change?"

"I *know* she would."

So Missy's off to see the universe – and trying her hand at never being cruel, or cowardly, or… oh no, this can't end well, can it? There are worlds out there where the sky is burning, the sea's also burning, and the rivers are burning… People are burning! Cities are burning! DEAR LORD, EVERYTHING'S BURNING! No?

"It's time to see what Missy can do," says Steven, ominously.

Jorj (Oliver Lansley).

Has Missy decided to change her wicked ways?

Here's something else we can tell you about *World Enough and Time*: the Cybermen are back. And not just any old Cybermen; *the* old Cybermen – the original, so-called Mondasian ones, last seen in William Hartnell's swansong serial, 1966's *The Tenth Planet*. Fabric faces. Black holes – with or without the teardrops. Silver vinyl. Metal rings.

"I had a story that fitted having the Mondasian Cybermen in it," Steven said in **DWM** 511, "and I was sort of intrigued by Peter [Capaldi]'s fascination with them... Peter kept saying, 'If we made that look work, with the cloth face – made that sinister, and sort of retro, and low-tech – we could do something that they couldn't do with the original idea...' We've had lots of robots with metal faces, so a robot with a cloth face – a bandaged face – is sort of interesting."

Steven now elaborates: "Curiously, I don't think the Mondasian Cybermen would have worked in 2005, or 2010, but there is, all this time later, something quite eerie about their very sort of low-tech-ness, I think – I *hope*. They really work." And there's some proper body horror in *World Enough and Time*. "If you're going to do the low-tech version, that's the muscle it brings to it. The Cybermen as we're used to them – with their metal faces and metal bodies – never seem very human at all; they seem like rather cool-looking robots, and narratively they function that way. But if you go for the low-tech, jumper-pulled-over-head version, then you are sort of exposing the fact that there's a person chopped up in there."

How far can you go with that, though, on BBC One on a Saturday evening?

"Exactly as far as we've gone, I would say. *Doctor Who is* quite horrific, so you've got to deliver on those things. But you try to push it away from real-life horror." He cites, as an example, the grim, ghostly hospital aboard the hulking spaceship, in which much of the episode is set: "We had to make sure that our hospital didn't look very much like any hospital you'd ever *actually* go to. So it's quite operatic. Huge hospital sets. Huge wards. That's not where kids will go and visit their grannies. It doesn't look like that. At the same time, *Doctor Who* is in the business of making every dark corner and creepy cupboard seem extra scary – kids expect it to be a bit scary – so you've got those two things sort of at war with each other. But that's the nature of the show."

Missy. Cybermen. Spooky hospitals. Lives balanced on a razor's edge. You may get the impression, as we blast towards the series finale, that no character is safe. Not even Matt Lucas' Nardole. Not even Pearl Mackie's Bill. (Certainly not Peter Capaldi's Doctor. I mean, the following episode is called *The Doctor Falls*! It's the end, but...) Even Missy actress Michelle Gomez announced, last month, that this would be her final series, since Peter and Steven are both leaving this Christmas. "My guys, my lads, Missy's men – they're all moving on," Gomez told Digital Spy. "I'm probably just shooting myself in the foot here – this time next year, I'll be like, 'Why did I say that?! I'll work for anybody!' – but I don't know how I'd feel about being the Master to any other Doctor, because I feel like I'm part of Peter's time."

Shed a tear, then, for this first-rate TARDIS crew. They're killing it. So Steven wouldn't hurt them, would he?

"Wait and see," he says. "It's a really good little cast that we've got now, but –"

Oh, c'mon! Let them live! HAVE PITY! Hasn't he been blown away by the love and affection for this year's regulars?

"I've been *loving* the fact that people love them," he admits. "I'm delighted. But not surprised. No, well, I'm constantly surprised by the fact that people are surprised at how good Peter, Pearl, and Matt are together, because I've been living with them for over a year. I keep on thinking, 'But they've been around forever!' Of course, they haven't.

> **"There's something quite eerie about these Cybermen. They really work."**
>
> **STEVEN MOFFAT, WRITER**

"We all know that Matt Lucas is brilliant. Whenever people were being cynical about him coming aboard the TARDIS, secretly they all knew that he'd be great – because Matt Lucas doesn't do anything that isn't great. We all know that. And we all knew that he wouldn't just be the comic relief. We *knew*. However, Pearl was a totally unknown quantity. We, by which I mean *the audience*, didn't know what she'd be like, or how she'd sound, or how she'd sit... It's relatively rare – in fact, *incredibly* rare – for there to be such a fully formed talent just suddenly on your TV screen. How the hell could we not notice somebody as good as that for that amount of time?! You know, she's not 17. She was 29 when she filmed this series. So I've been used to the fact that she's terrific for about a year, and there's no bigger joy than when you see someone sort of quietly, and then noisily, become a star. That's glorious."

So he won't kill them off, then.

"I never said that."

La-la-la-la-la, not listening. Oh, but that pre-titles scene –!

"Ssh."

Okay, so the regulars' magnificence aside, has Steven been able to enjoy this series airing over the past few weeks? If nothing else, he must have more time to watch the show now. The workload must be getting lighter.

"Well, the workload *has* got less, but I try to always watch it go out, because I think there's something you learn about the show every ►

Doctor Who, Comic Relief, and Exposition on their latest adventure...

time. I don't know why, but the knowledge that everybody else is watching it too somehow makes it shiny, and different, and new. Am I enjoying it? Look, it doesn't matter what level of success we have, I *cannot* enjoy the show going out. I find it stressful, and miserable, and annoying – and for me personally there's so much nastiness out there that I keep thinking, 'Only so many more weeks to go and I will never have to listen to all that rubbish again.' And I know that I'll get cross because people misreport the ratings, but of course I go through the agony of our overnights, and I know that I'll get cross at whatever horrible thing they're saying this week, even though 99% of the reviews have been overwhelmingly positive. Trust me, I'll find the one nasty one.

"My favourite review this series was: 'Bill Potts is great, but let's hope Steven Moffat doesn't screw her up.' I want to say, 'But I invented her, I wrote her, I exec-produced the show –! What the hell are you talking about? She didn't happen in spite of me!' But that's just me being a grumpy old man. And I don't think, in all honesty, hand on my heart, that I've ever been so tired in all my life as I am right now."

As this issue of **DWM** goes to press, the 2017 Christmas Special is in pre-production. Shooting is about to commence – while the 2017 series is still airing. Is that a daunting prospect?

"It *has* happened before, so we're quite used to it, but it *is* weird," Steven acknowledges, "because I always forget that we don't finish the show, then sit back and watch it; at a certain point, I realise that we have to hand episodes over to the BBC, who transmit them – rather inconveniently!

"It's such a terrifying race to get the shows ready, but the Christmas one won't be as bad this year in terms of the schedule, because we've got to get out of the way of the next lot [incoming showrunner Chris Chibnall and his team] – so we'll have our Christmas episode done and sorted in reasonable time. But it is fun. I *do* like making the show. I like making the show way more than I like showing the show. And when you finally get something to work – because sometimes it can be tricky, in an edit or whatever – that's very exciting. I love that! So I've never lost my enthusiasm for making *Doctor Who*, but –"

– you'd just prefer to keep the episodes to yourself?

"I would," he chuckles. "I'd like to keep them in my garden shed and show them to nice people who pop round to visit me. I don't want to put them on television, where there are lots of mean people saying stupid things with bad spelling. But that's just the whine of the expiring showrunner. That's all that is. When you see these episodes, I think you'll love them – because we love them. I love them. Episode 11 is as properly exciting as *Doctor Who* has ever been, and, I suppose, it's the beginning of the end..." DWM

> **"Episode 11 is as properly exciting as *Doctor Who* has ever been."** STEVEN MOFFAT, WRITER

BBC
DOCTOR WHO

THE 2017 SERIES
EPISODE 11

WRITTEN BY Steven Moffat
DIRECTED BY Rachel Talalay
STARRING Peter Capaldi (the Doctor), Pearl Mackie (Bill Potts), Matt Lucas (Nardole), Michelle Gomez (Missy), Oliver Lansley (Jorj), Paul Brightwell (Surgeon), Alison Lintott (Nurse), Nicholas Briggs (Voice of the Cybermen)

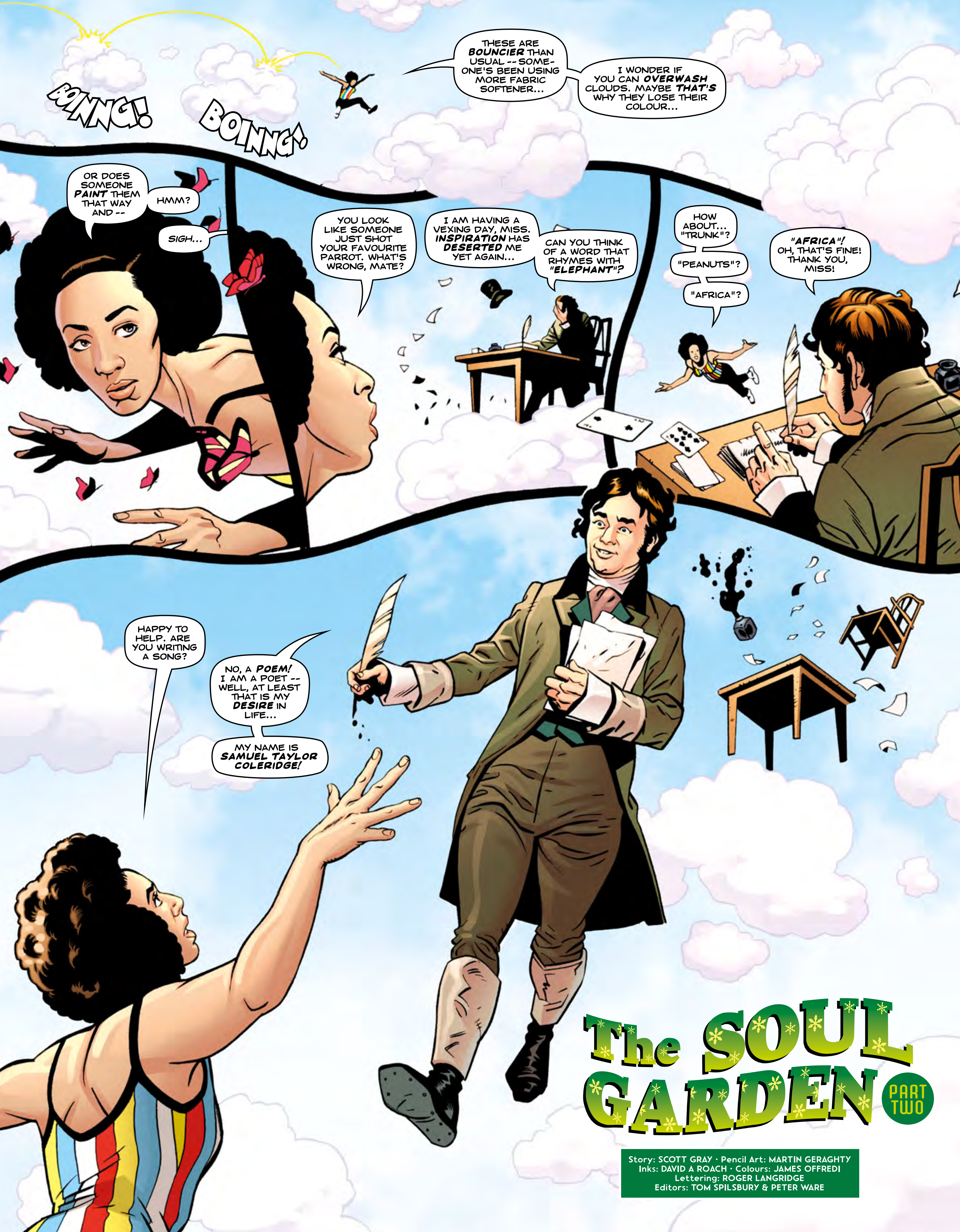
IN A NUTSHELL

Had we but world enough and time, / This coyness, lady, were no crime. / We would sit down, and think which way / To walk, and pass our long love's day...

But at my back I always hear / Time's wingèd chariot hurrying near; / And yonder all before us lie / Deserts of vast eternity. / Thy beauty shall no more be found; / Nor, in thy marble Vault, shall sound / My echoing song...

QUOTE, UNQUOTE

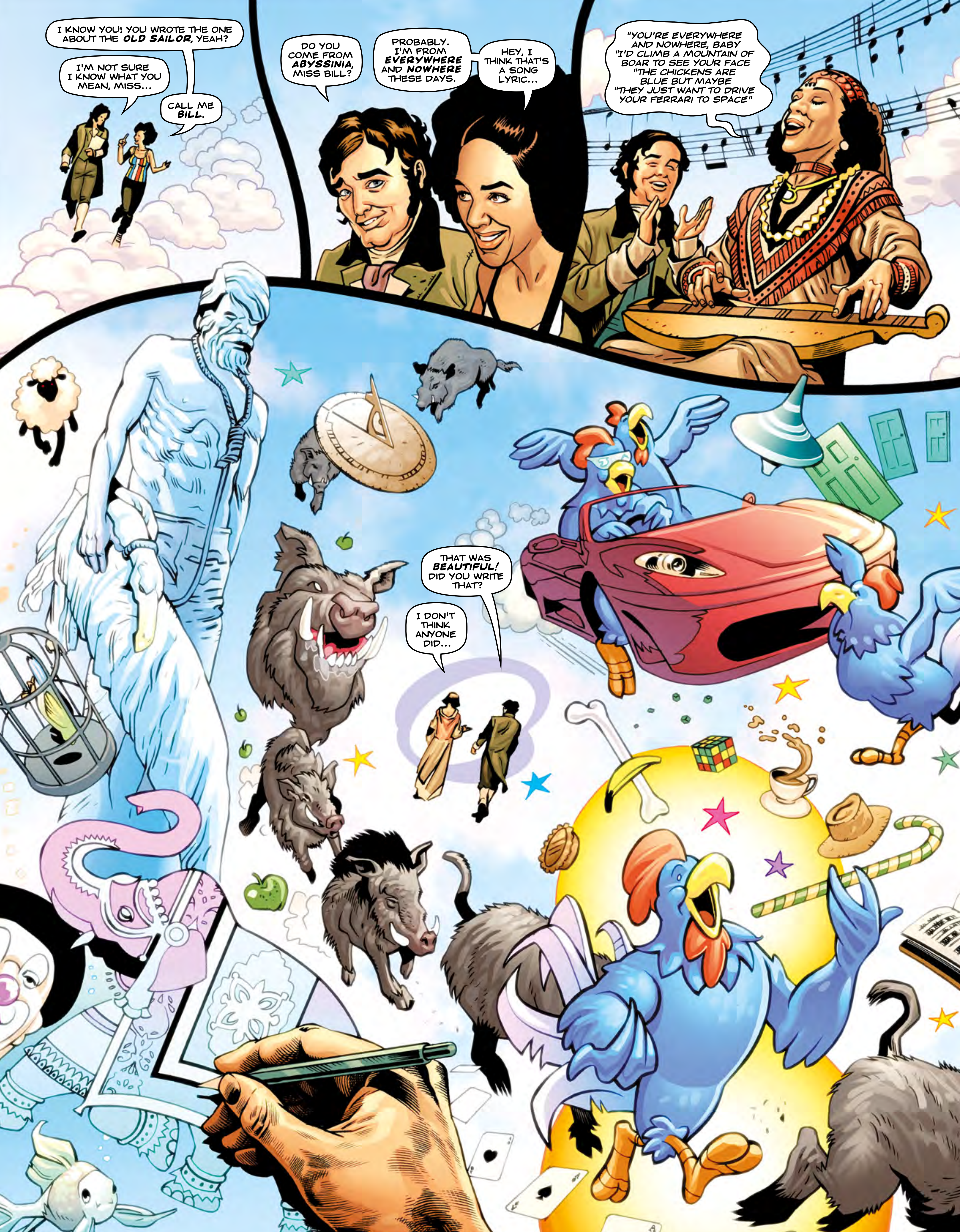
JORJ: "Who are you?"
MISSY: "Well, I'm that mysterious adventurer in time and space, known only as Doctor Who, and these are my disposables – Exposition and Comic Relief."
NARDOLE: "We're not *functions*."
MISSY: "Darling, those were *genders*."

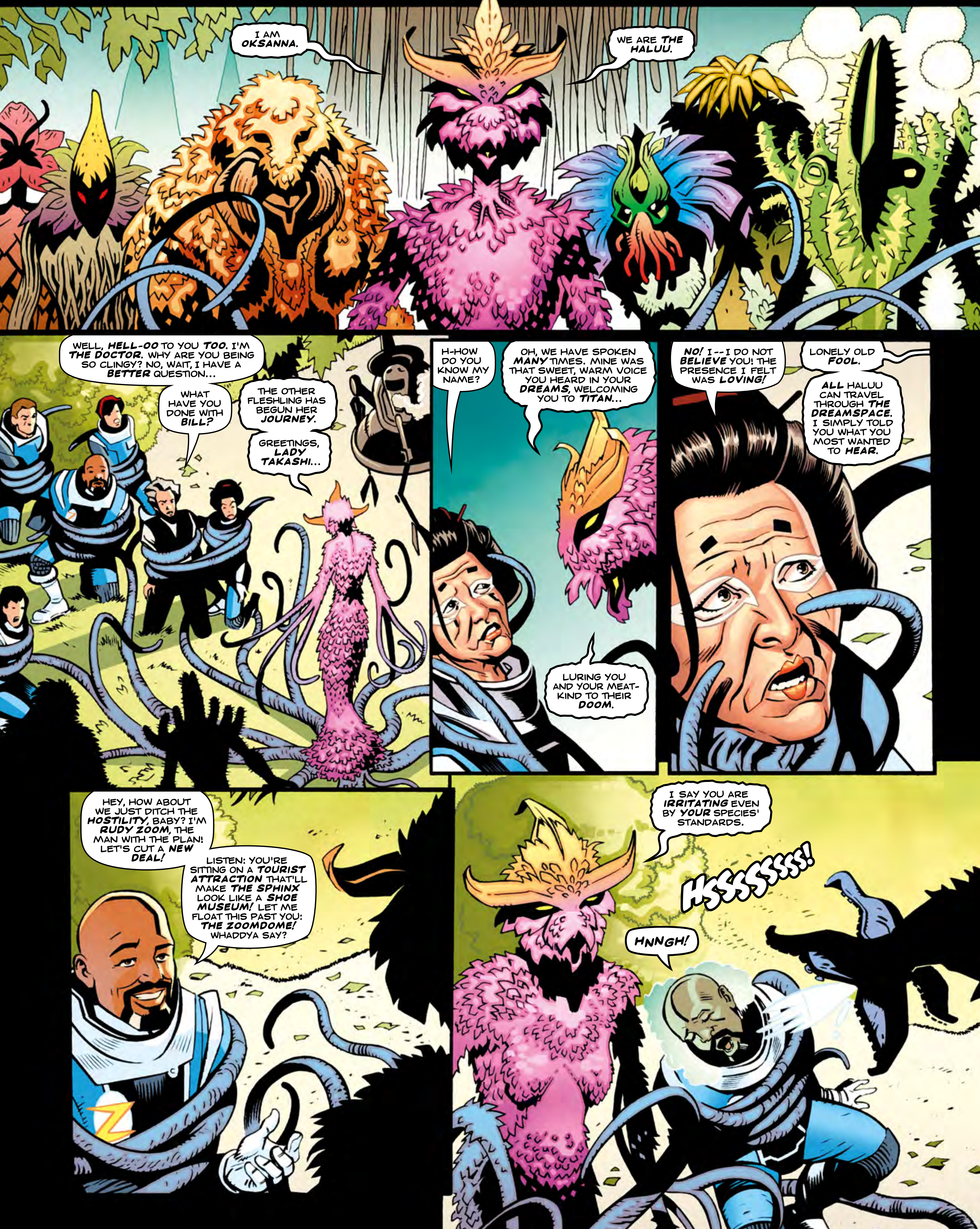

BOINNG!
BOINNG!
THESE ARE BOUNCIER THAN USUAL -- SOMEONE'S BEEN USING MORE FABRIC SOFTENER...
I WONDER IF YOU CAN OVERWASH CLOUDS. MAYBE THAT'S WHY THEY LOSE THEIR COLOUR...
OR DOES SOMEONE PAINT THEM THAT WAY AND --
HMM?
SIGH...
YOU LOOK LIKE SOMEONE JUST SHOT YOUR FAVOURITE PARROT. WHAT'S WRONG, MATE?
I AM HAVING A VEXING DAY, MISS. INSPIRATION HAS DESERTED ME YET AGAIN...
CAN YOU THINK OF A WORD THAT RHYMES WITH "ELEPHANT"?
HOW ABOUT... "TRUNK"?
"PEANUTS"?
"AFRICA"?
"AFRICA"! OH, THAT'S FINE! THANK YOU, MISS!
HAPPY TO HELP. ARE YOU WRITING A SONG?
NO, A POEM! I AM A POET -- WELL, AT LEAST THAT IS MY DESIRE IN LIFE...
MY NAME IS SAMUEL TAYLOR COLERIDGE!

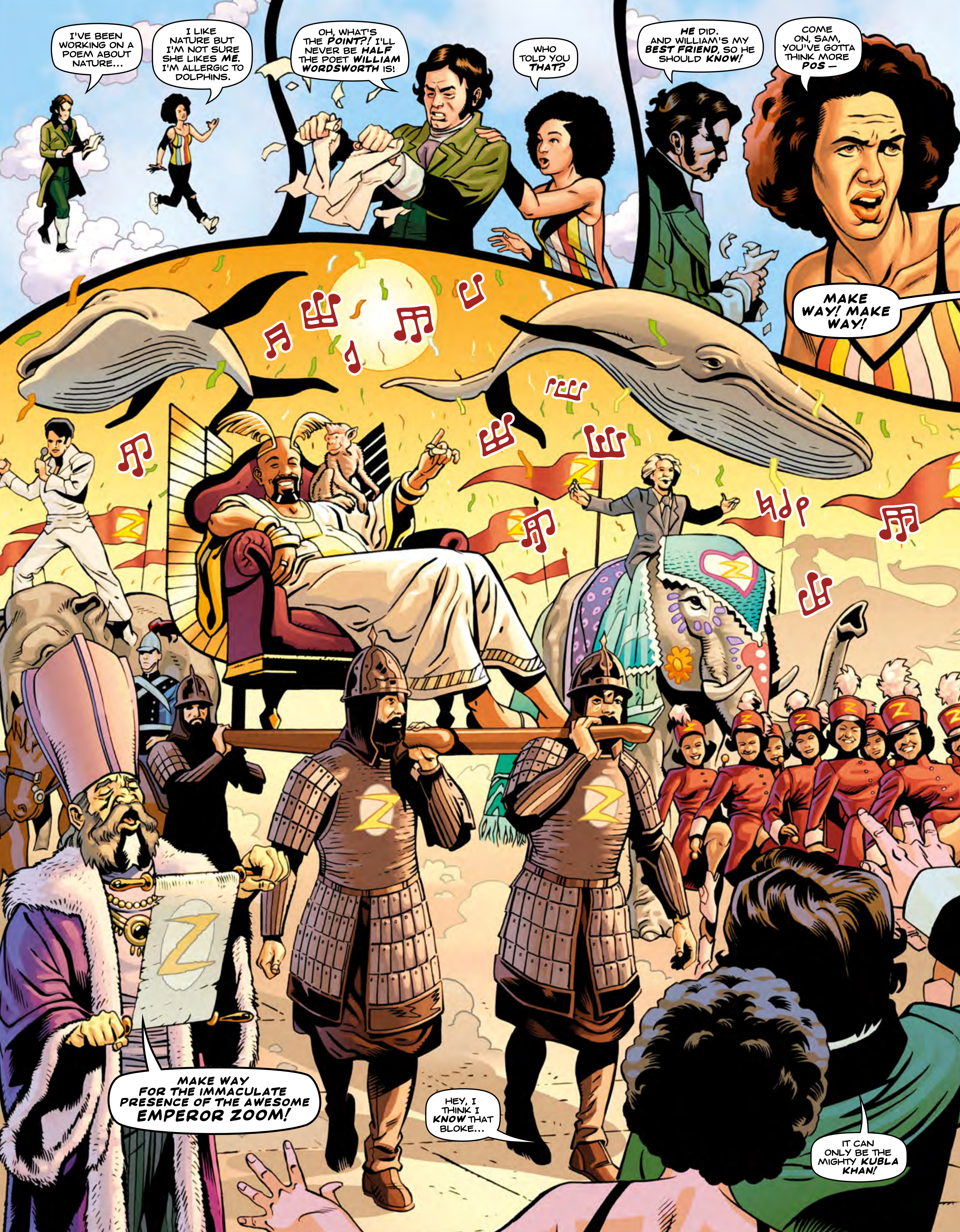
The SOUL GARDEN

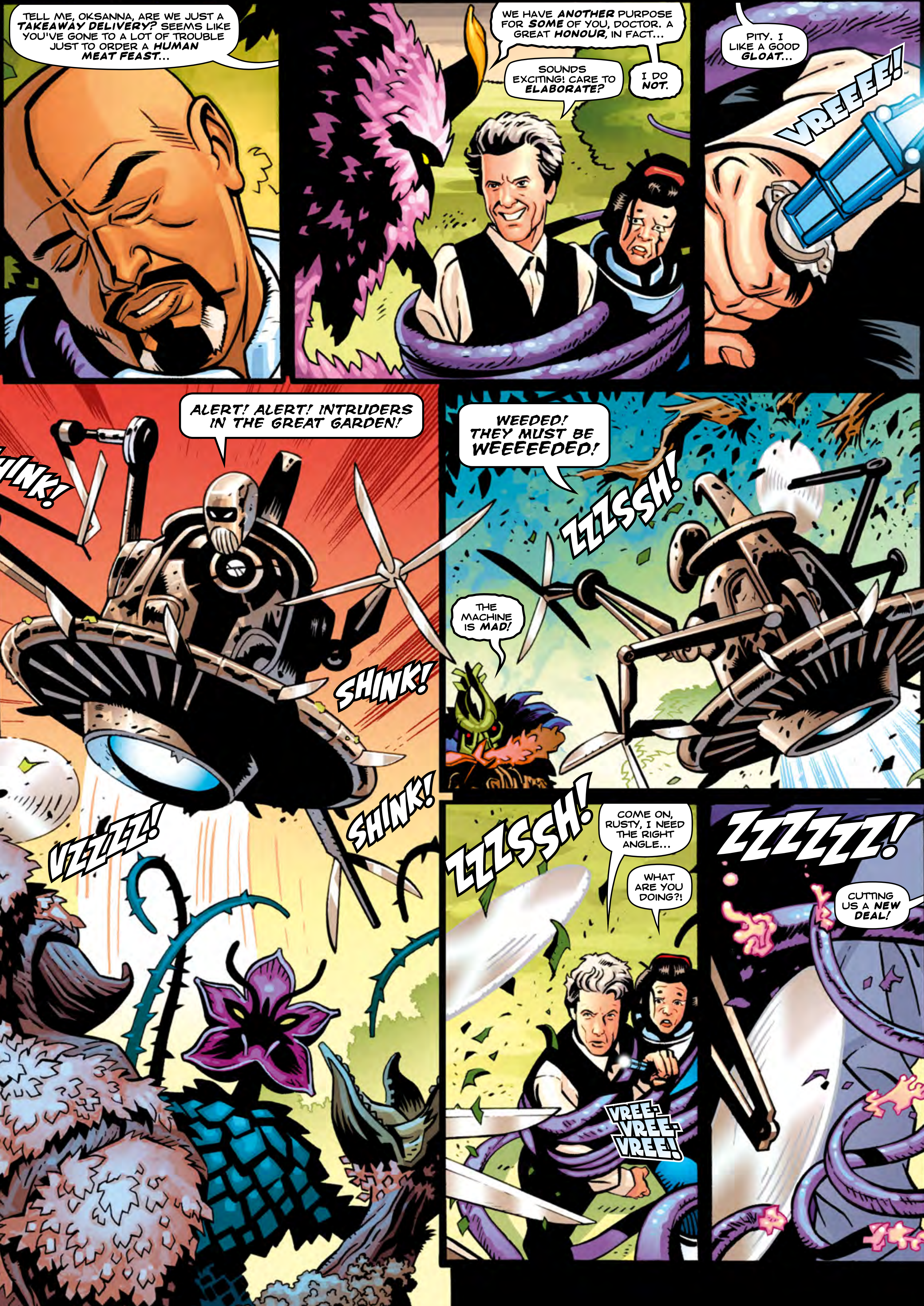
PART TWO

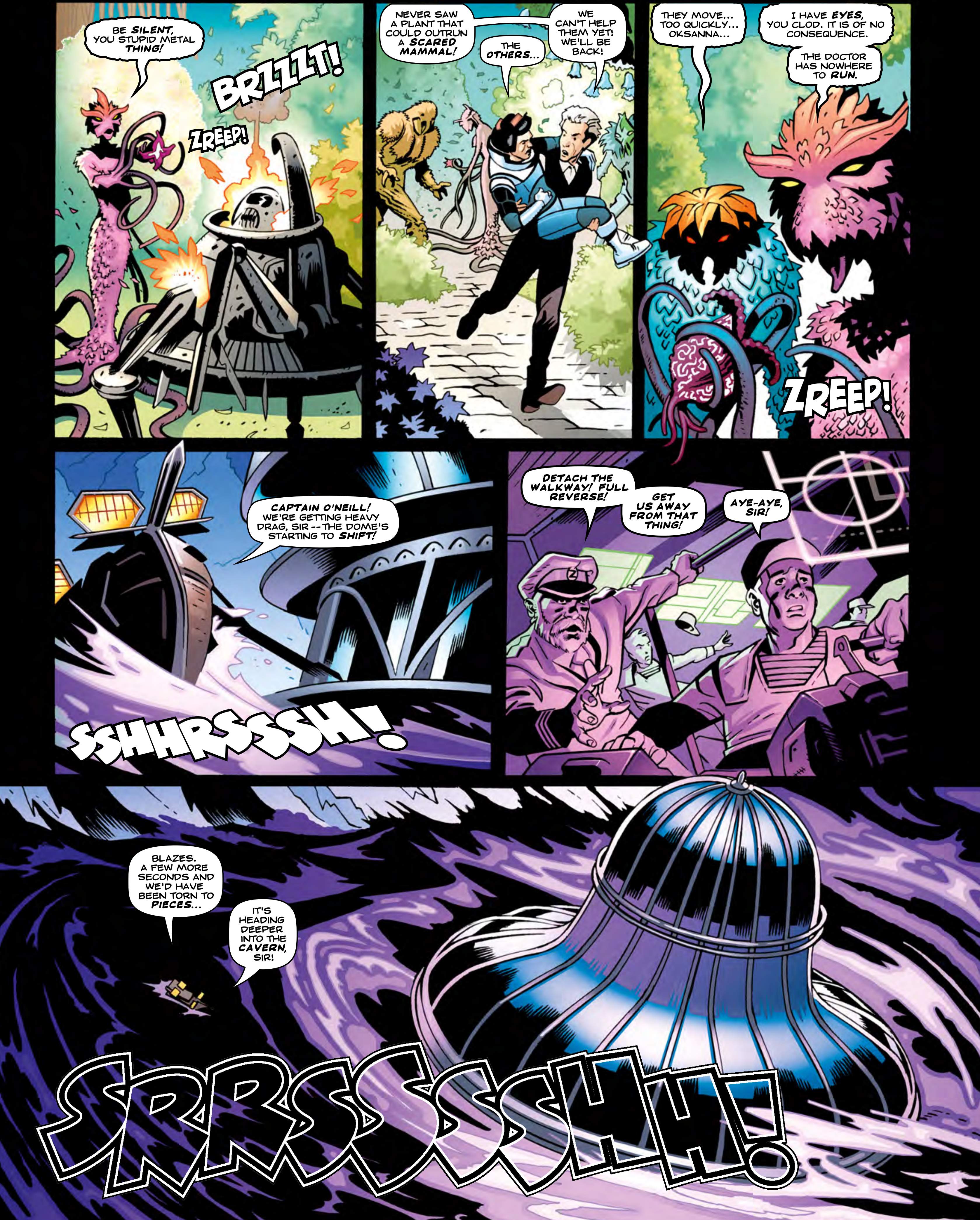
Story: SCOTT GRAY · Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH · Colours: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

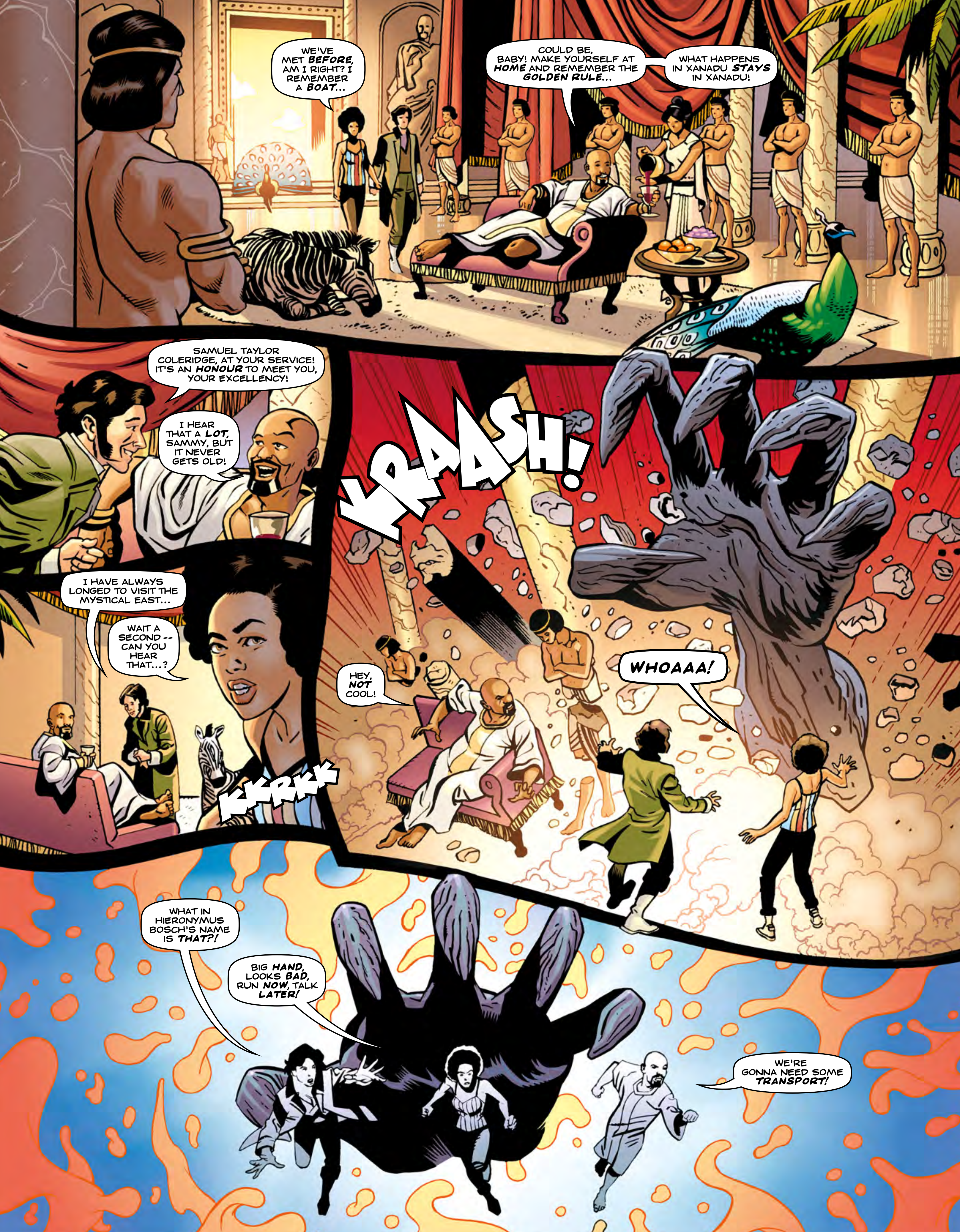

I KNOW YOU! YOU WROTE THE ONE ABOUT THE ***OLD SAILOR***, YEAH?
I'M NOT SURE I KNOW WHAT YOU MEAN, MISS...
CALL ME ***BILL***.
DO YOU COME FROM ***ABYSSINIA***, MISS BILL?
PROBABLY. I'M FROM ***EVERYWHERE*** AND ***NOWHERE*** THESE DAYS.
HEY, I THINK THAT'S A SONG LYRIC...
"YOU'RE EVERYWHERE AND NOWHERE, BABY "I'D CLIMB A MOUNTAIN OF BOAR TO SEE YOUR FACE "THE CHICKENS ARE BLUE BUT MAYBE "THEY JUST WANT TO DRIVE YOUR FERRARI TO SPACE"
THAT WAS ***BEAUTIFUL!*** DID YOU WRITE THAT?
I DON'T THINK ANYONE DID...

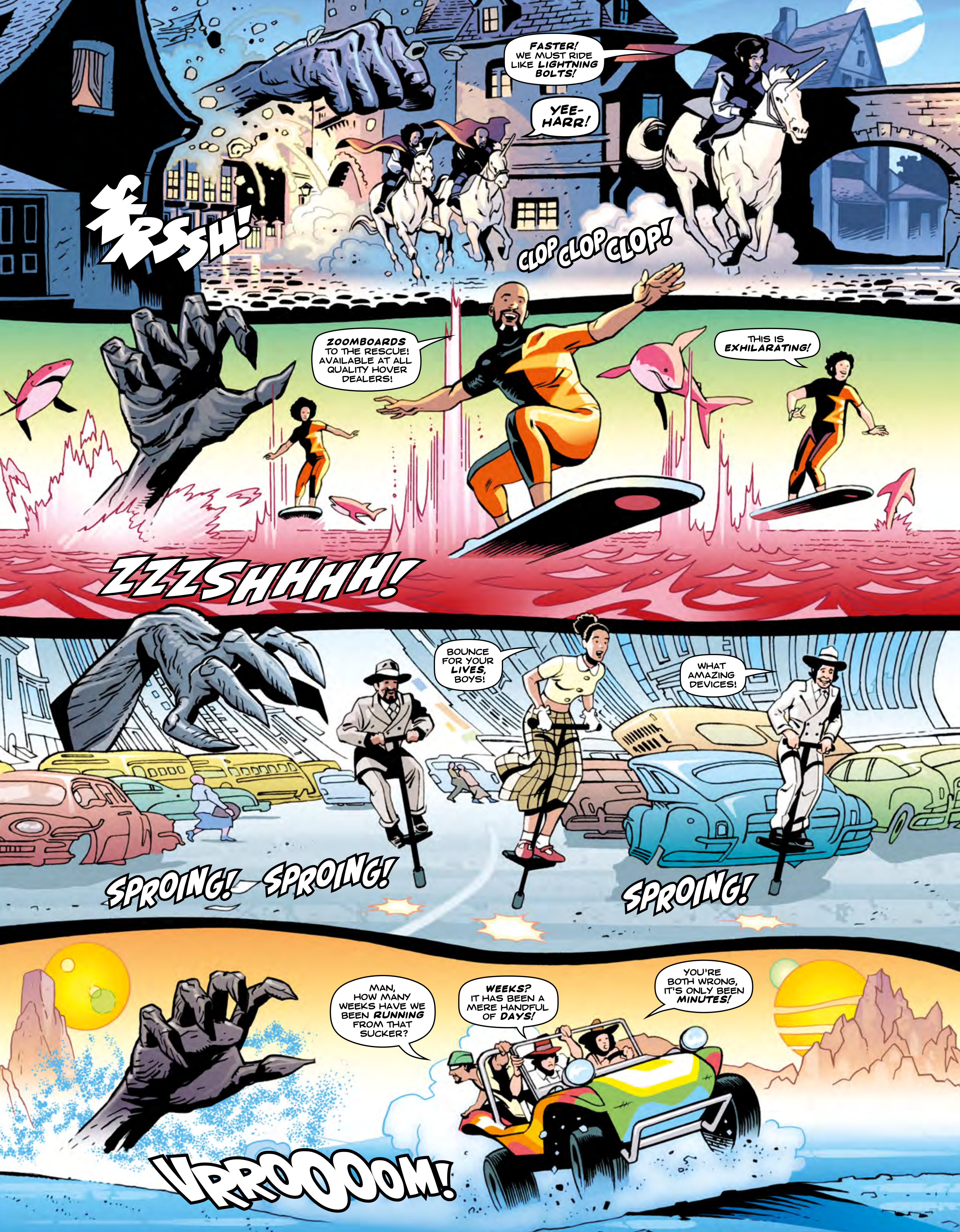

I AM **OKSANNA.**
WE ARE **THE HALUU.**
WELL, **HELL-OO** TO YOU **TOO.** I'M **THE DOCTOR.** WHY ARE YOU BEING SO CLINGY? NO, WAIT, I HAVE A **BETTER** QUESTION...
WHAT HAVE YOU DONE WITH **BILL?**
THE OTHER FLESHLING HAS BEGUN HER **JOURNEY.**
GREETINGS, **LADY TAKASHI...**
H-HOW DO YOU KNOW MY NAME?
OH, WE HAVE SPOKEN **MANY** TIMES. MINE WAS THAT SWEET, WARM VOICE YOU HEARD IN YOUR **DREAMS,** WELCOMING YOU TO **TITAN...**
LURING YOU AND YOUR MEAT-KIND TO THEIR **DOOM.**
NO! I--I DO NOT **BELIEVE** YOU! THE PRESENCE I FELT WAS **LOVING!**
LONELY OLD **FOOL.**
ALL HALUU CAN TRAVEL THROUGH **THE DREAMSPACE.** I SIMPLY TOLD YOU WHAT YOU MOST WANTED TO **HEAR.**
HEY, HOW ABOUT WE JUST DITCH THE **HOSTILITY,** BABY? I'M **RUDY ZOOM,** THE MAN WITH THE PLAN! LET'S CUT A **NEW DEAL!**
LISTEN: YOU'RE SITTING ON A **TOURIST ATTRACTION** THAT'LL MAKE **THE SPHINX** LOOK LIKE A **SHOE MUSEUM!** LET ME FLOAT THIS PAST YOU: **THE ZOOMDOME!** WHADDYA SAY?
I SAY YOU ARE **IRRITATING** EVEN BY **YOUR** SPECIES' STANDARDS.
HSSSSSSSS!
HNNGH!

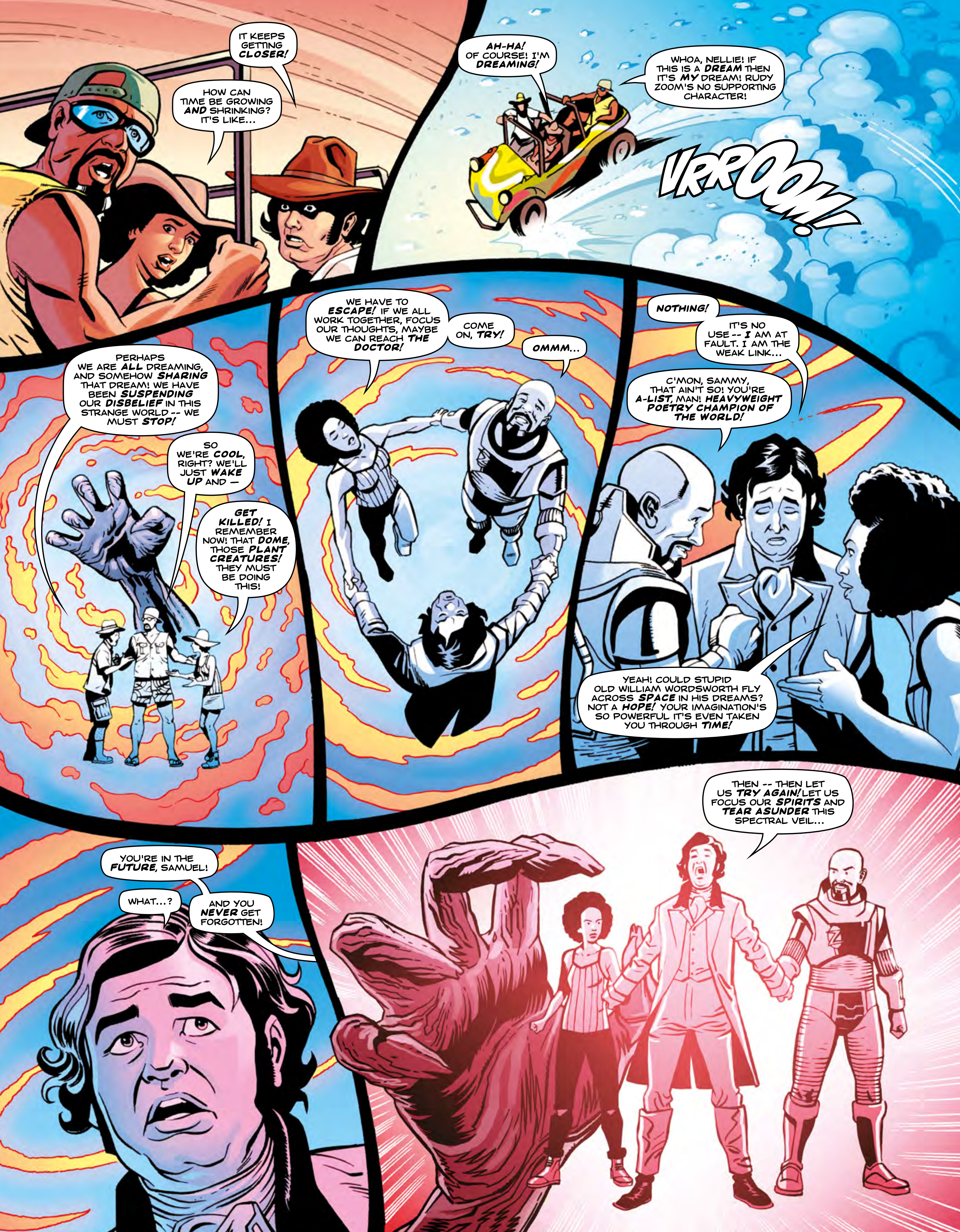

I'VE BEEN WORKING ON A POEM ABOUT NATURE...
I LIKE NATURE BUT I'M NOT SURE SHE LIKES **ME.** I'M ALLERGIC TO DOLPHINS.
OH, WHAT'S THE **POINT?!** I'LL NEVER BE **HALF** THE POET **WILLIAM WORDSWORTH** IS!
WHO TOLD YOU **THAT?**
HE DID. AND WILLIAM'S MY **BEST FRIEND,** SO HE SHOULD **KNOW!**
COME ON, SAM, YOU'VE GOTTA THINK MORE **POS** —
MAKE WAY! MAKE WAY!
MAKE WAY FOR THE IMMACULATE PRESENCE OF THE AWESOME EMPEROR ZOOM!
HEY, I THINK I **KNOW** THAT BLOKE...
IT CAN ONLY BE THE MIGHTY **KUBLA KHAN!**

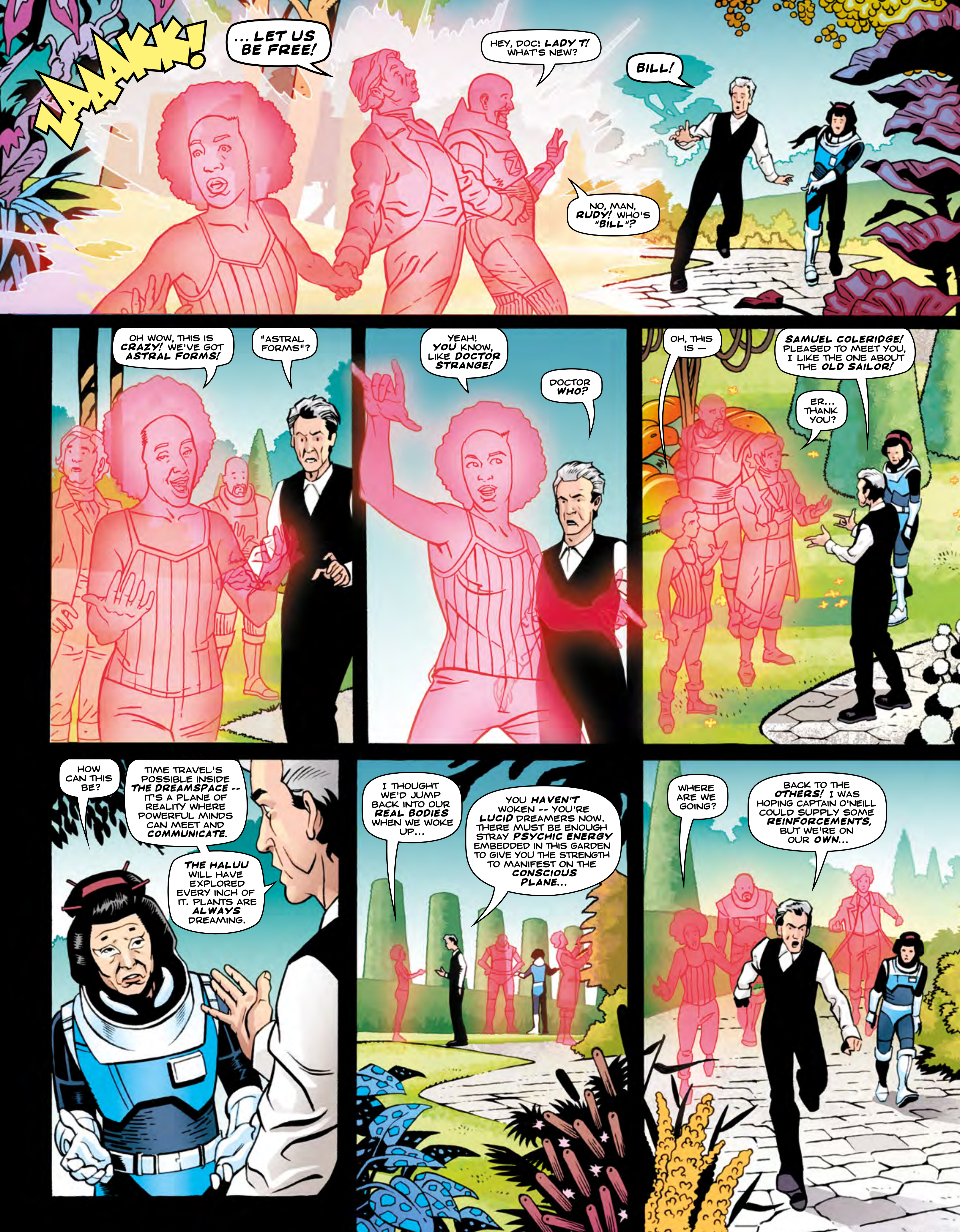

TELL ME, OKSANNA, ARE WE JUST A TAKEAWAY DELIVERY? SEEMS LIKE YOU'VE GONE TO A LOT OF TROUBLE JUST TO ORDER A HUMAN MEAT FEAST...
WE HAVE ANOTHER PURPOSE FOR SOME OF YOU, DOCTOR. A GREAT HONOUR, IN FACT...
SOUNDS EXCITING! CARE TO ELABORATE?
I DO NOT.
PITY. I LIKE A GOOD GLOAT...
VREEEE!
ALERT! ALERT! INTRUDERS IN THE GREAT GARDEN!
SHINK!
SHINK!
SHINK!
VZZZZ!
WEEDED! THEY MUST BE WEEEEEDED!
ZZZSSH!
THE MACHINE IS MAD!
ZZZSSH!
COME ON, RUSTY, I NEED THE RIGHT ANGLE...
WHAT ARE YOU DOING?!
VREE-VREE-VREE!
ZZZZZZ!
CUTTING US A NEW DEAL!

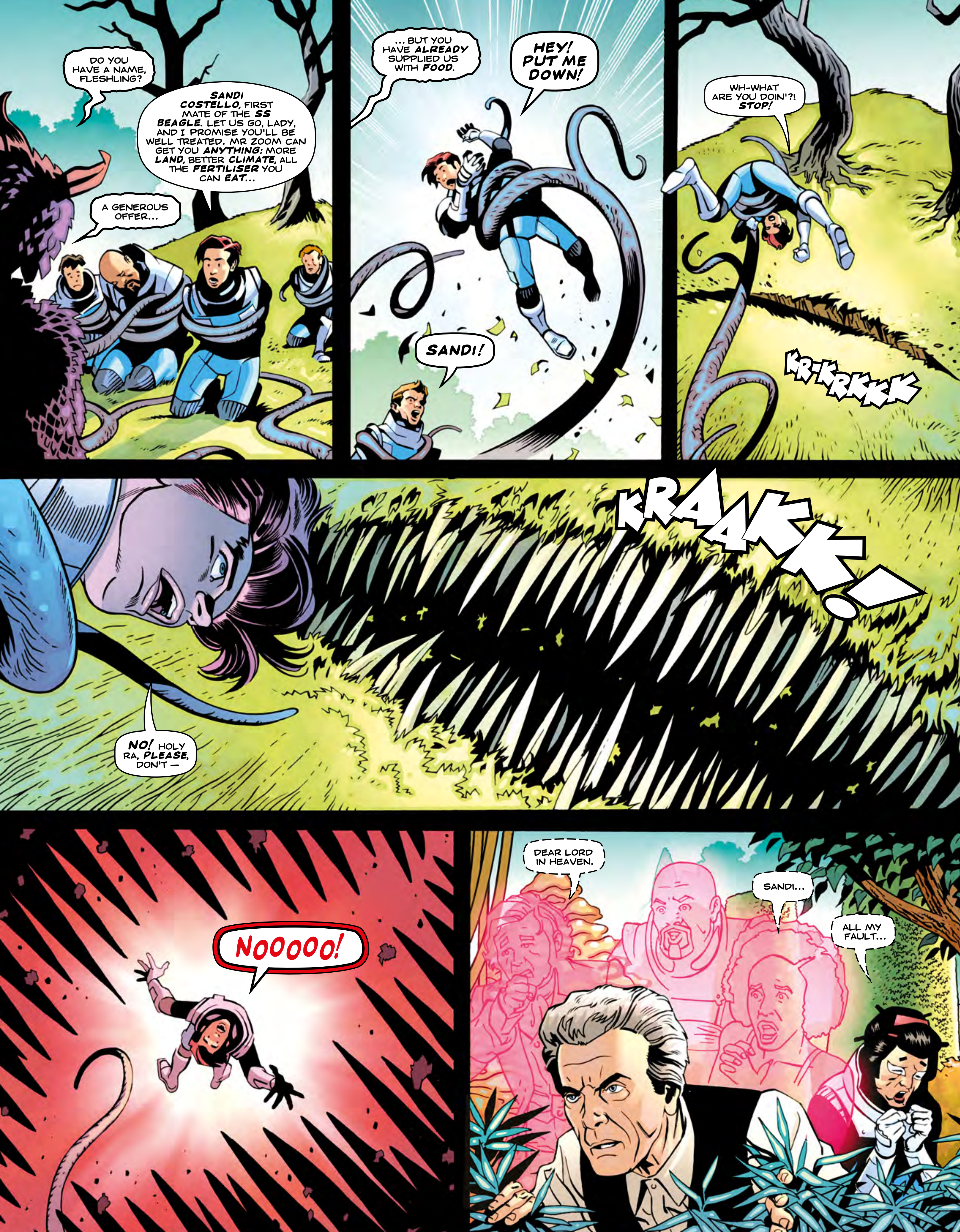

BE *SILENT*, YOU STUPID METAL *THING!*
BRZZZT!
ZREEP!
NEVER SAW A PLANT THAT COULD OUTRUN A *SCARED MAMMAL!*
WE CAN'T HELP THEM YET! WE'LL BE BACK!
THE *OTHERS*...
THEY MOVE... TOO QUICKLY... OKSANNA...
I HAVE *EYES*, YOU CLOD. IT IS OF NO CONSEQUENCE.
THE DOCTOR HAS NOWHERE TO *RUN*.
ZREEP!
CAPTAIN O'NEILL! WE'RE GETTING HEAVY DRAG, SIR -- THE DOME'S STARTING TO *SHIFT!*
SSHHRSSSH!
DETACH THE WALKWAY! FULL REVERSE!
GET US AWAY FROM THAT THING!
AYE-AYE, SIR!
BLAZES. A FEW MORE SECONDS AND WE'D HAVE BEEN TORN TO *PIECES*...
IT'S HEADING DEEPER INTO THE *CAVERN*, SIR!
SRRSSSSHH!

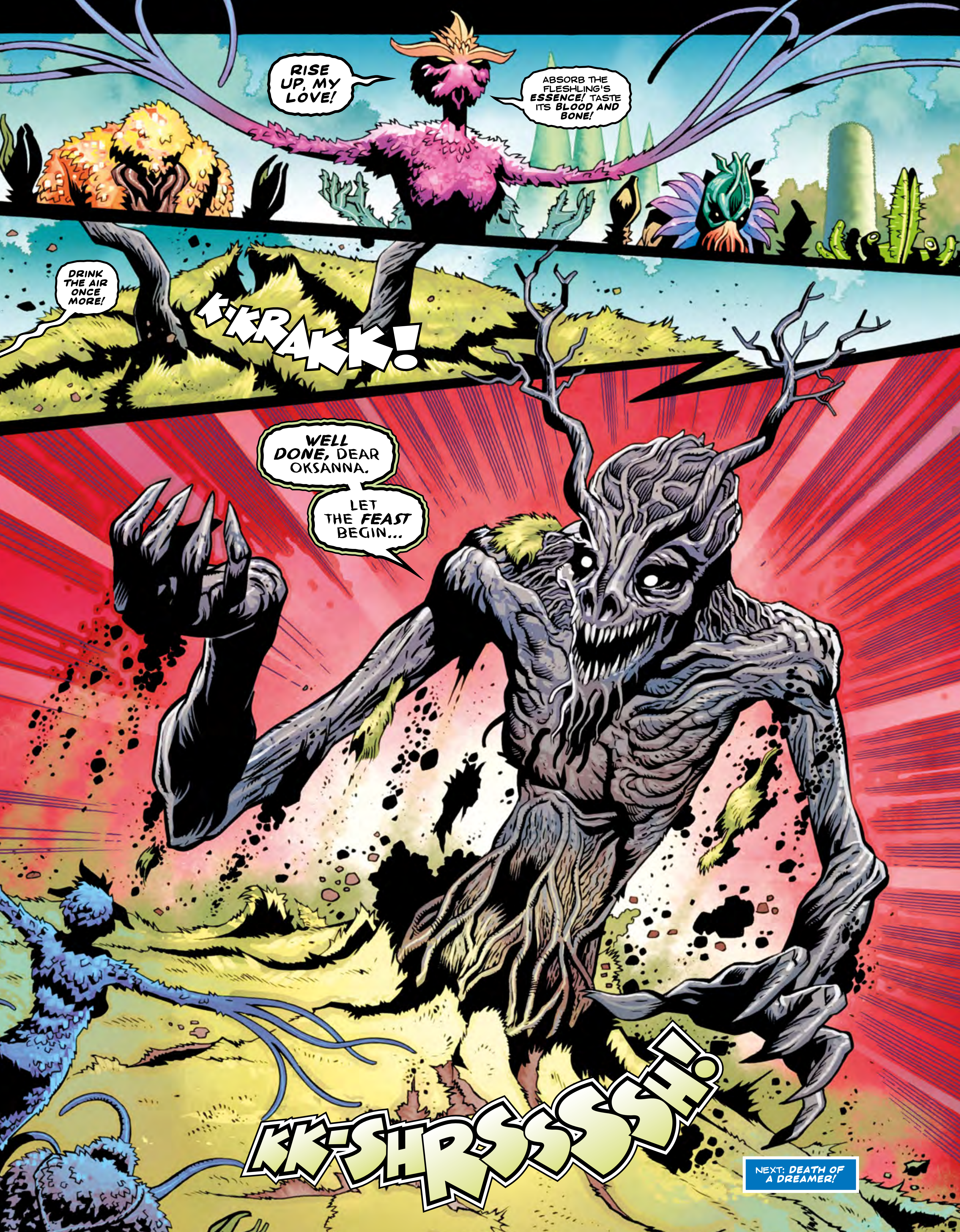

WE'VE MET *BEFORE*, AM I RIGHT? I REMEMBER A *BOAT*...
COULD BE, BABY! MAKE YOURSELF AT *HOME* AND REMEMBER THE *GOLDEN RULE*...
WHAT HAPPENS IN XANADU *STAYS* IN XANADU!
SAMUEL TAYLOR COLERIDGE, AT YOUR SERVICE! IT'S AN *HONOUR* TO MEET YOU, YOUR EXCELLENCY!
I HEAR THAT A *LOT*, SAMMY, BUT IT NEVER GETS OLD!
I HAVE ALWAYS LONGED TO VISIT THE MYSTICAL EAST...
WAIT A SECOND -- CAN YOU HEAR THAT...?
KKRKK
KRAASH!
HEY, *NOT* COOL!
WHOAAA!
WHAT IN HIERONYMUS BOSCH'S NAME IS *THAT?!*
BIG *HAND*, LOOKS *BAD*, RUN *NOW*, TALK *LATER!*
WE'RE GONNA NEED SOME *TRANSPORT!*


FASTER! WE MUST RIDE LIKE LIGHTNING BOLTS!
YEE-HARR!
FRSSH!
CLOP CLOP CLOP!
ZOOMBOARDS TO THE RESCUE! AVAILABLE AT ALL QUALITY HOVER DEALERS!
THIS IS EXHILARATING!
ZZZSHHHH!
BOUNCE FOR YOUR LIVES, BOYS!
WHAT AMAZING DEVICES!
SPROING! SPROING!
SPROING!
MAN, HOW MANY WEEKS HAVE WE BEEN RUNNING FROM THAT SUCKER?
WEEKS? IT HAS BEEN A MERE HANDFUL OF DAYS!
YOU'RE BOTH WRONG, IT'S ONLY BEEN MINUTES!
VRROOOOOM!


IT KEEPS GETTING **CLOSER!**
HOW CAN TIME BE GROWING **AND** SHRINKING? IT'S LIKE...
AH-HA! OF COURSE! I'M **DREAMING!**
WHOA, NELLIE! IF THIS IS A **DREAM** THEN IT'S **MY** DREAM! RUDY ZOOM'S NO SUPPORTING CHARACTER!
VRROOM!
PERHAPS WE ARE **ALL** DREAMING, AND SOMEHOW **SHARING** THAT DREAM! WE HAVE BEEN **SUSPENDING** OUR **DISBELIEF** IN THIS STRANGE WORLD -- WE MUST **STOP!**
SO WE'RE **COOL**, RIGHT? WE'LL JUST **WAKE UP** AND —
GET KILLED! I REMEMBER NOW! THAT **DOME**, THOSE **PLANT CREATURES!** THEY MUST BE DOING THIS!
WE HAVE TO **ESCAPE!** IF WE ALL WORK TOGETHER, FOCUS OUR THOUGHTS, MAYBE WE CAN REACH **THE DOCTOR!**
COME ON, **TRY!**
OMMM...
NOTHING!
IT'S NO USE -- **I** AM AT FAULT. I AM THE WEAK LINK...
C'MON, SAMMY, THAT AIN'T SO! YOU'RE **A-LIST**, MAN! **HEAVYWEIGHT POETRY CHAMPION OF THE WORLD!**
YEAH! COULD STUPID OLD WILLIAM WORDSWORTH FLY ACROSS **SPACE** IN HIS DREAMS? NOT A **HOPE!** YOUR IMAGINATION'S SO POWERFUL IT'S EVEN TAKEN YOU THROUGH **TIME!**
YOU'RE IN THE **FUTURE**, SAMUEL!
WHAT...?
AND YOU **NEVER** GET FORGOTTEN!
THEN -- THEN LET US **TRY AGAIN!** LET US FOCUS OUR **SPIRITS** AND **TEAR ASUNDER** THIS SPECTRAL VEIL...


ZAAAKK!
...LET US BE FREE!
HEY, DOC! LADY T! WHAT'S NEW?
BILL!
NO, MAN, RUDY! WHO'S "BILL"?
OH WOW, THIS IS CRAZY! WE'VE GOT ASTRAL FORMS!
"ASTRAL FORMS"?
YEAH! YOU KNOW, LIKE DOCTOR STRANGE!
DOCTOR WHO?
OH, THIS IS —
SAMUEL COLERIDGE! PLEASED TO MEET YOU, I LIKE THE ONE ABOUT THE OLD SAILOR!
ER... THANK YOU?
HOW CAN THIS BE?
TIME TRAVEL'S POSSIBLE INSIDE THE DREAMSPACE -- IT'S A PLANE OF REALITY WHERE POWERFUL MINDS CAN MEET AND COMMUNICATE.
THE HALUU WILL HAVE EXPLORED EVERY INCH OF IT. PLANTS ARE ALWAYS DREAMING.
I THOUGHT WE'D JUMP BACK INTO OUR REAL BODIES WHEN WE WOKE UP...
YOU HAVEN'T WOKEN -- YOU'RE LUCID DREAMERS NOW. THERE MUST BE ENOUGH STRAY PSYCHIC ENERGY EMBEDDED IN THIS GARDEN TO GIVE YOU THE STRENGTH TO MANIFEST ON THE CONSCIOUS PLANE...
WHERE ARE WE GOING?
BACK TO THE OTHERS! I WAS HOPING CAPTAIN O'NEILL COULD SUPPLY SOME REINFORCEMENTS, BUT WE'RE ON OUR OWN...


DO YOU HAVE A NAME, FLESHLING?
SANDI COSTELLO, FIRST MATE OF THE SS BEAGLE. LET US GO, LADY, AND I PROMISE YOU'LL BE WELL TREATED. MR ZOOM CAN GET YOU ANYTHING: MORE LAND, BETTER CLIMATE, ALL THE FERTILISER YOU CAN EAT...
A GENEROUS OFFER...
... BUT YOU HAVE ALREADY SUPPLIED US WITH FOOD.
HEY! PUT ME DOWN!
SANDI!
WH-WHAT ARE YOU DOIN'?! STOP!
KR-KRKKK
KRAAKK!
NO! HOLY RA, PLEASE, DON'T —
NOOOOO!
DEAR LORD IN HEAVEN.
SANDI...
ALL MY FAULT...


RISE UP, MY LOVE!
ABSORB THE FLESHLING'S ESSENCE! TASTE ITS BLOOD AND BONE!
DRINK THE AIR ONCE MORE!
K-KRAKK!
WELL DONE, DEAR OKSANNA.
LET THE FEAST BEGIN...
KK-SHRSSSSH!
NEXT: DEATH OF A DREAMER!

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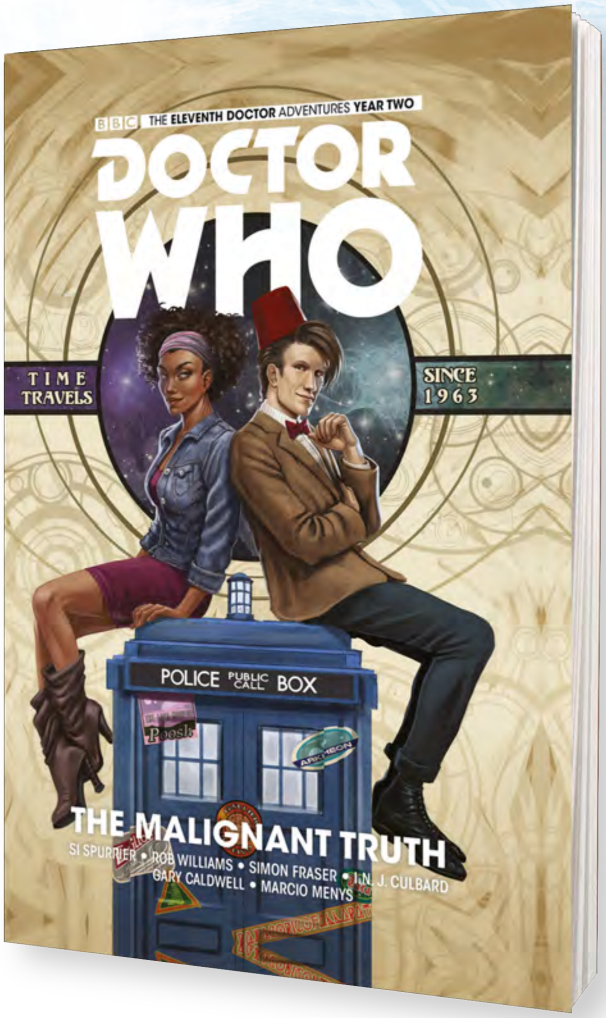
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Doctor Who meets 'Space Zombies' in *Oxygen*! Writer Jamie Mathieson talks us through the process of turning space suits into marauding monsters...

INTERVIEW BY **PETER GRIFFITHS**

TAKING OUR BREATH AWAY!

It's six weeks before the transmission of *Oxygen* – Episode 5 of the latest series of *Doctor Who* – and **Doctor Who Magazine** is on the blower to writer Jamie Mathieson. The man who put a mummy on the Orient Express, gave two-dimensional invaders depth, and bestowed immortality upon Ashildr is talking about killing Bill Potts – that horrific, oddly beautiful scene where the Ganymede Systems Series 12 smart suits disable her central nervous system and she slumps forward, lifeless.

"I've not seen it yet, but there's something quite nice about the powerlessness of that scene," shares Jamie. "The suits are coming from behind Bill and she can't even move. It has that dreamlike 'running through treacle' vibe to it. Part of the viewer knows you're not *really* going to kill off Bill halfway through the series, but still..."

"For a few drafts we had corpses all around Bill and her talking to the Doctor over the radio, saying, 'What do I do?'"

Jamie tells **DWM** that Bill wasn't always going to join the suited horde against the Doctor and the Chasm Forge survivors, though...

"I wrote an earlier version of that whole sequence in which, rather than 'dying', Bill comes to again after a few minutes, but surrounded by the suits," he says. "For a few drafts we had that, these corpses all around her and her talking to the Doctor over the radio, saying, 'What do I do?' And as a scene, it felt like a real jewel in the crown. It was horrific, these monsters two inches from her face, thinking she's dead, and she has to pretend to be. Everyone agreed it was a great scene, and it was almost like I was protecting it as I redrafted other things around it.

"But it was a classic example of 'kill your darlings' – because I was protecting that scene, the climax didn't work as well as it might have done. It needed the direct line through to the Doctor saying, 'Right, we're going to blow ourselves up,' but it just didn't work with Bill in another place. [Showrunner] Steven Moffat did a pass on the script and got rid of it entirely, and suddenly the ending worked. It just shows you that if you cut the thing everyone is clapping their hands at, another part of the story can come into focus."

Writer Jamie Mathieson joins Peter Capaldi on the set of *Oxygen*.

At this stage of scripting, Nardole hadn't yet been added to the narrative aboard the station. So the problem with isolating Bill from the Doctor was that it left our hero without a friend to talk to.

"The Doctor had a bunch of randoms he couldn't really confide in about the fact that he'd just left his companion to die," says Jamie. "At that point I thought, 'Well, maybe not Bill then,' and used one of the crew members to 'die' in her place and then be revealed surrounded by corpses. I handed in that draft, and of course the team in Cardiff asked, 'Can it be Bill?' – which it was originally! But they also told me that Nardole needed to be included, and everything came together. Now it meant I could have Bill being potentially killed, but the Doctor still with someone to talk to. And the sequence really works in its own creepy way now that Bill is part of the zombie army coming towards them."

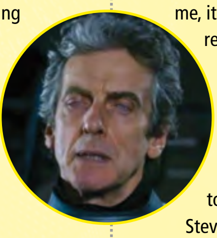
We noted in last issue's preview of *Oxygen* that Jamie's remit from Steven Moffat was to bring back the peril of operating in the vacuum, taking away any element of cosiness that might have crept in. So what kind of schedule was he on to singlehandedly make space scary again?

"Usually you get four or five weeks for the first draft after you've agreed the outline, then successively less weeks as time goes on," says Jamie. "But in the middle of all those drafts you have meetings in Cardiff, and you chat to Steven and the gang with notes and what-have-you. And there will also be other projects, outside of *Doctor Who*, going on in the meantime – if you're lucky!" ►

BLIND FAITH

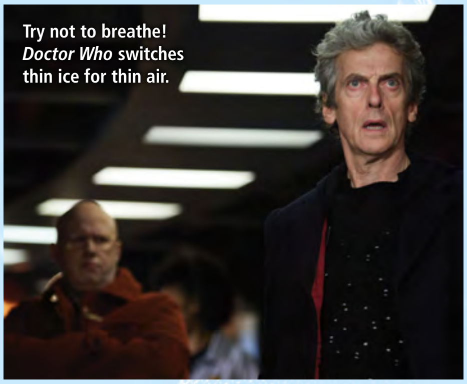
We're used to the Doctor seeing more – and in different ways – than your average human. So what prompted Jamie to take away his sight, posing a major new challenge to a Time Lord used to being in control?

"We talked in your preview last issue about making space dangerous again," he says. "To do that, it had to damage the Doctor in some way. So I thought, 'What if the expansion of all the gases in his bloodstream – something that does happen if you're exposed to the vacuum – made him blind?' I read up on it [*You can too, readers – Google 'space blindness' – Ed*], and it's a feasible thing that people can go blind. So there we go, we'll make him blind, and we'll stick with it for the rest of the episode. But because he's the Doctor, he's so damn smart that he still pulls everyone out of the fire."



It was surely one of the boldest moves in the show's recent history to run with that development – with the Doctor remaining without his eyesight throughout the subsequent episodes, *Extremis* and *The Pyramid at the End of the World*.

"I don't know exactly where they go with it," says Jamie. "For me, it was a crazy idea for really putting the Doctor up against it. And with the next episode's title being *Extremis*, and Steven writing it, what the Doctor does is going to be fun for me to see. Steven said that they were wondering what to do for a mid-season kick, and I'd given them the answer. That was cool! It's always nice when you do something that becomes part of the mythos."


Try not to breathe! *Doctor Who* switches thin ice for thin air.

No-one home: these suits have a mind of their own!

So Jamie looked up to the heavens and into the future for inspiration for a big space idea.

"The outline I came up with was already called *Oxygen*, and it was basically the Doctor and Bill jumping from ship to ship in a spaceship graveyard," he recalls. "The TARDIS had been pulled there by a distress call, as had all of the other ships, but then the power died. The Doctor ran into other survivors, and the story was all of them trying to find more air and stay ahead of this swarm of zombies pursuing them from ship to ship.

"In that version, the monsters were effectively just space zombies. There was some sort of infection that had made them these voracious things that would pursue you. It followed the usual rules – if they broke your skin, you'd become a zombie and join the swarm. That was the plot of the first draft, with these zombies in the background, snapping at the heroes' heels, while the oxygen was running out."

Jamie took his allotted month and scripted an episode he labels 'Doctor Who meets Space Zombies' – by his own account, a simpler version of the story we ended up with.

"I couldn't resist having lots of interaction with these zombies," he explains. "I delivered the script, and Steven's response was: 'You've written too much of a classic *Doctor Who* script.' It wasn't the pared-down, scary space oxygen thing we'd been talking about; there was too much focus on the monsters. And then Steven posed the question: 'What if the monsters *are* the suits?' – meaning what if it was suits with bodies in, and the *suits* are chasing our heroes? That was all he said. He didn't flesh it out any more than that, but I just thought, 'That's genius.' The robotic suits effectively became the villains, but they're carrying corpses around inside them. It's a weird midpoint between zombie and robot.

"It was at that stage that I had the idea of tying it in to an overarching corporate plot – you're being billed for your oxygen, and when you're no longer economically viable, it's turned off," continues Jamie. "I could have gone away and simply dropped the new monster into the existing plot and made that work, but the idea was just too damn good! I realised that I needed to rewrite the whole thing to justify the idea of a location where the suits had turned on the people. The spaceship graveyard idea didn't work for that, because it would have been ships from different planets, with all different kinds of suits. So I redid the script from page one, keeping maybe one or two set-pieces and adding the corporate angle."

> **"The original outline was the Doctor and Bill jumping from ship to ship in a spaceship graveyard."**

A combination of inspiration and perspiration didn't mean that the script flowed easily from that point, though. In fact, once he'd begun redrafting, Jamie thought he'd come unstuck with the story...

"I did a first rewrite with the new sentient suit idea, focusing more on survival against the elements," he says. "But I couldn't make it work! The story I'd imagined almost butted heads with the idea of these high-tech suits that moved on their own; I couldn't make Steven's note work because the script I was writing wasn't going in that direction at all. I struggled and struggled with it and then asked for an extra week, which I've never done before. So I spent four or five weeks on that one rewrite.

"Eventually I handed it in and said, 'Sorry, I couldn't make the note work – I've done what I can with the new idea. Hope you like it.' And then I got a note back from Steven that was really complimentary and said he loved what I'd done! That made me realise that, while a showrunner's job is to provide an answer to a problem they've identified and offer guidance, that doesn't necessarily mean they think it's the best route to take. What I'd delivered was better than Steven had hoped for, which was very gratifying. Someone else on the production team also said to me, 'It really doesn't feel like you struggled with this,' and I was like, 'Well, that's the point!' I had to deliver something that reads smoothly. It would have been a waste of my extra week to have delivered something clunking and awful at the end!"

That begs the question: how *does* Jamie go about structuring his stories? It's not just a case of coming up with some set-pieces and putting them in order – or is it?

ALL SET TO GO!

Jamie was delighted to make a family friend's dream come true when he invited the 12-year-old to the filming of his episode.

"This boy, Ivan, is obsessed with *Doctor Who*, and he rang me up last year off his own bat to ask questions about the series," shares Jamie. "It was quite a sweet thing. I said, 'I reckon I could get you a trip to the TARDIS if you like,' and that happened during the filming of my episode. Ivan and his parents came down to set, and if I'd planned in my head the best day out for this kid, it couldn't have gone any better. I'd been in touch with Matt Lucas [Nardole] and Peter Capaldi, so I let them know when he was coming. They spotted us and we were all off to play in the TARDIS for, like, 20 minutes! There was Peter, Matt, Pearl Mackie [Bill], all in their suit outfits, having a laugh and posing for photos. They were so accommodating."

A dream come true for Ivan!

And even after the stars got back to the hard work of making the episode, young Ivan remained mesmerised.

"I thought, 'He's going to get so bored' – I gave him half an hour max," Jamie tells us. "But he didn't get bored at all, and I didn't have it in my heart to say, 'Time to go.' So I let it ride, and he stayed glued to the monitor until filming finished at 7pm.

"At one point, Matt picked up on this kid's name being Ivan and made the connection with the character of the same name in *Oxygen*. Ivan just looked at me and said, 'Uncle Jamie, is that true?', and I was like, 'It might be...' And likewise, Ivan's father is called Darren – and there's a Dahh-ren in the script. Darren couldn't believe I'd named a blue-faced alien after him!"

PHOTOS: XXXXXXXXX

Abby (Mimi Ndiweni) and the Doctor join forces to try to beat the space suits.

"Well, from the start I could see certain events and exactly what we'd do with them," he says. "I could have just gone straight in on, 'Oh my God, they're suits with corpses inside. That's horrific!' But you ask yourself if you can get any set-pieces out of the slow realisation of what's going on here.

"So, pre-credits you have the suits tumbling through space, and you think it's just corpses," continues Jamie. "You don't realise it will be the enemy of the week. You think, 'The poor sods are dead. I wonder what killed them?' And then a minute later, you realise, no, they're coming for us! By the time the Doctor reaches the space station, and one of them is just standing there, you're screaming, 'It's one of them! It's one of them! Don't turn your back on it, for God's sake!' The Doctor is saying, 'It's fine, it's dead', but you know it's going to move at any moment. You just don't know why – you don't know what the rules are. And when the Doctor's party then go to the next room and discover an empty suit that's picking up boxes, all the bits are in place for you to think, 'I get it now – the suits are moving on their own.' The viewer is putting it together in their head."

Variety is the name of the scripting game, Jamie tells **DWM**. If you have a great idea, don't just use it again and again – come up with a number of different takes on it...

"One of the things I try to do is never repeat scenes," he elaborates. "The set-up with these monsters being suits that carry corpses around makes you think, 'How many set-ups can we get on that? How many different permutations?' Take the situation of the suits trying to break through the hatch to get to our heroes – they do it once near the beginning. Now, in earlier drafts, instead of the scene where I had Bill wake up with the suits unable to 'see' her or that section, they were trying to break through a door again to get to her. But I thought, 'No, I've got to come up with something different – we can't just have them continually trying to break through doors.'

"There's something that I only realised recently that I do a lot, and Steven Moffat does it too," adds Jamie. "You effectively say to the audience, 'Ah-ha, what you didn't realise is *this!*' – and then you surprise them with a reveal. Or you might have characters who have been deceived, and the audience is slightly ahead of them. I love doing that, and there are so many moments in *Oxygen* where it happens, notably at the climax."

So, where do we stand with *Oxygen*'s development? We're several months into the process, and a top-to-bottom rewrite has just been delivered by Jamie. The ideas are working and positive feedback has come from the team in Cardiff. He must have been nearly done, yes? No? Jamie laughs. If writing is climbing Mount Everest, he'd only made it as far as base camp.

"There were several more twists and turns," he chuckles. "I got a note – from someone other than Steven – which remarked that the sentient suits and lack of oxygen weren't working together, so could I cut or pare back all the references to oxygen, and come up with a new title as well! I went away and I thought about it, but to my mind the note just wasn't right. The issue that had been correctly identified was that the two elements of the script still felt like separate problems – and I realised that what I had to do was tie them together *more*. I needed more oxygen references and to link it very closely to the suits. Initially they killed you because you weren't profitable, but it became more the fact that you were a waste of oxygen as well. I made it about oxygen being a currency.

"I delivered that draft, and happily the note came back: 'You're absolutely right, we think there should be more oxygen references.' It went from one extreme to the other. The fact that the suits and the lack of oxygen weren't pulling together was a problem, I recognised that, but sometimes as the writer you're closer to it. Like I was saying with Steven earlier, the person giving you the note may not have the right solution, but they've spotted the problem."

When you watch the episode, the joins are utterly invisible – it really feels like this was the exact story Jamie was always going to tell. But were there any parts of the script that survived completely unscathed from the earliest draft to the finished product?

"We've talked about Bill's suit malfunctioning – that survived in some form through all the different versions," recalls Jamie. "So did the pre-credits teaser. I like it, and it stayed from draft one. I'm very pleased with the character work involving Ivan and Ellie in that scene. We're with these people for a very short time, but we like them ►

The Doctor reassures Bill there's nothing to worry about. She doesn't really seem convinced, does she...?

and suddenly Ellie is dead. We're left with Ivan in his grieving state for the rest of the episode. His little arc is quite nice.

"In three of the four episodes I've done for *Doctor Who*, I've shown the monster and someone dying before the credits. It's a good way to play it for me, because audience interest is sated to a degree. You can then get away with quite a chunk of chat after the credits, while viewers are waiting for the other shoe to drop."

And how about that killer line towards the end? "Like every worker everywhere, we're fighting the suits." Bravo!

"That was actually Steven's line, damn him!" laughs Jamie. "He added it on a rewrite. I had something like, 'We're not fighting the suits, we're fighting the company' – not realising the great pun right in front of me!"

Bonding time for Nardole and Bill.

Jamie spoke earlier about adding Nardole to the story. How did he find writing for the first Mendorax Delloran (Nardole) and the latest human being (Bill) to travel with the Doctor?

"It's tricky when you've not seen characters in action," Jamie explains. "I had a similar thing with Peter Capaldi when writing for his first season. You have to take guidance from Steven on how the characters are going to be, and he steers you from then on. Bill was described as the character who would ask the questions that the person sitting on the sofa at home would ask, like where's the loo on the TARDIS. There's a bit of that with her in my episode.

"It was interesting when it came to Nardole, because the initial note about his character was pretty minimal. I was told he had a constantly fluctuating backstory, so you could have fun with throwing in non sequiturs. There are lines in *Oxygen* about him changing his face to escape the law, and his ex-wife Velma who went on to provide the voice for the suits. I thought, 'What else do we know about him?' We know he wants to get the Doctor back to guarding the Vault, so perhaps he could be a bit of a nag, picking at the Doctor all the time. He's the guy who's like, 'You missed a bit,' 'You pressed the wrong lever,' and all that. That's his shtick. And actually, I think that might have become one of Nardole's general notes, given that some of the earlier episodes were written after *Oxygen*."

"*Mummy* and *Flatline* went down well, so fingers crossed that I've lived up to expectations with *Oxygen*."

Jamie made the trip to director Charles Palmer's set in autumn last year, and was impressed with what he saw. But he insisted he'd be sitting down with the rest of us on Saturday 13 May to watch the completed episode for the first time.

"The filming looked great," says Jamie. "I don't think I put in many stage directions about how the suit creatures moved, but Charles had them marching in quite a regimented way in some places, kind of tromp-tromp-tromping towards you, but with lolling dead heads in the suit. You usually have either the shambling or running versions of zombies, but these were behaving more like Cybermen in a way.

"Being on set was cool, but I didn't want to see any early edits," he continues. "I made the mistake of watching early cuts of *Mummy on the Orient Express* and *Flatline*, and I really thought I'd messed it up. I was like, 'Oh no!' – especially with something like *Flatline*, where 90% of the monsters were CGI. Without the effects, and without the proper sound and music, it looked like a school play! So I've sort of sworn off watching unfinished *Doctor Who*. I've seen some rushes of *Oxygen*, but I'll watch the finished product with all the polish and refinement on the day."

Jamie tells us that he hasn't had discussions on any further commissions for the series at this stage – so if *Oxygen* ends up being his *Doctor Who* swansong, he'll always be pleased with his scripts for the show as he takes on new jobs.

"I've got three projects on the go at the moment, any one of which I could end up being head writer for if they come off," he tells us. "That's not a bad place to be. One is science-fiction, one is magical fantasy, and one is a thriller. Having written *Doctor Who* is great, because everyone's heard of it; you're assumed to be of a certain calibre to get on the show. It's easier for me to get meetings these days, though you still have to deliver the goods, of course.

"The *Who* episodes I've done have been well-received, by and large, so it's not like I have a massive turkey in my repertoire! I made a bit of a rod for my own back because *Mummy* and *Flatline* went down well, so fingers crossed that I've lived up to those expectations with *Oxygen*. If this turns out to be my last *Doctor Who*, hopefully it's a great one to go out on."

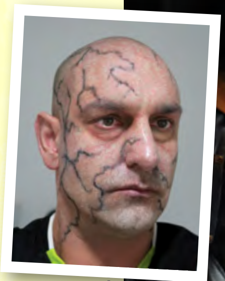
A corpse gets ready for his close-up.

You can visit Jamie's website at *jamiemathieson.com* and follow him on Twitter: *@jamti*

WALKING DEAD

He's been a Dalek, a Cyberman, a surgeon – now he's a walking corpse! We ask Jon Davey about the glamour of monster acting...

INTERVIEW BY **EMILY COOK**


© JON DAVEY

Adjustments are made to actor Tim Dane Reid's costume before a take.

Hello Jon! So you played one of the 'Space Zombies' in *Oxygen*...
"I think they're just called corpses."

Right, yes. Was this the first time you've had to play a moving dead body?
"Yeah, I've been a dead body a few times before, but never one that's been moving as such! Shall I quickly run you through what we did? At the time, there were roughly about 15 of us who had a rehearsal day with Ailsa Berk, the choreographer, and the movement was fairly straightforward. Obviously, we were being dead bodies, and we were in space suits that were actually quite big and bulky – and the space suits themselves were what was actually moving us along. So, movement-wise we had to remember that we were as relaxed as possible – because we were just corpses, and the movement was obviously controlled by the suit itself."

Oh my goodness, so you mean the suits were *actually* moving on their own?!
"Well, yes. But only in the story."

Ah. Yes. Just in the story. So, um, in real life you were actually moving them yourself. By walking.
"That's correct, yes. You just have to imagine that we're lifeless dead bodies. Most of the time, our heads were tilted to one side and also our eyes were closed. But because our heads were tilted to one side, you could just slightly open your eyes so you could see your own feet and see where you're going. So, yeah, we had a rehearsal and we were stomping around and doing various different movements where we had to step out of the way for someone to come through and then step back and doing this all in unison and hopefully should be a nice, full, mechanical movement."

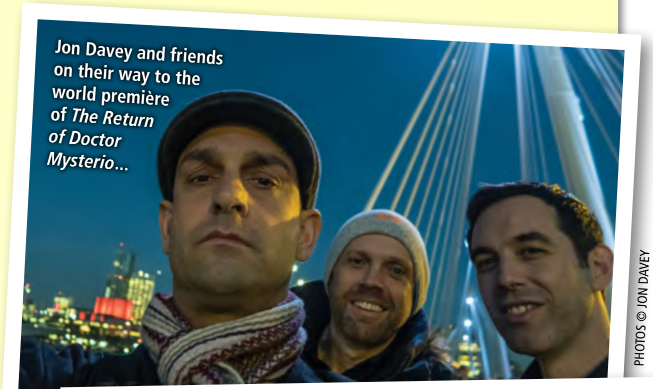
It certainly looks pretty creepy and scary on screen.
"There were some issues with us looking *too* scary. There were actually two levels of corpses. There was one, which was basically just in human form, but with scorch marks after we'd been electrocuted. And then there was the bloated face version – as if we'd been exposed to the vacuum of space type of look. I did do a camera test – the girls from Millennium FX actually took some photos of the screen which was really nice, when I was going through the camera test. But then, I think what happened was that after looking at it, the powers-that-be thought it was a little bit too much. However, I remember enjoying being scared of *Doctor Who* as a kid! Jamie [Mathieson] wrote this episode, but he also wrote *Mummy on the Orient Express* which had another very scary creature in it."

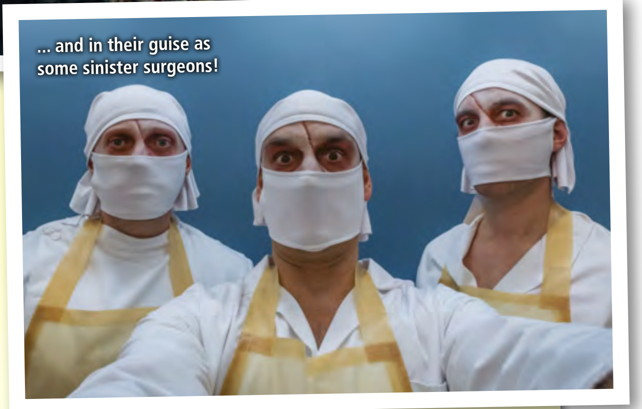
How do people respond to you when you're walking around looking like a corpse, on set?
"What was funny was literally nobody knew who we were! We were in total anonymity. I can remember saying hello to [the second AD] James DeHaviland, and he basically replied, 'Who's that?' He couldn't tell it was me."

Were people scared to sit next to you at lunch?
"There were a few people looking a little bit worried. Jamie also popped on to set, and this young lad [Ivan, see page 46] was with him as well. Because he's quite young, we did our best to try and be as amenable and comical – not too scary in front of him anyway. But it was good fun."

Even animated corpses need to take a lunch break!

© JON DAVEY


Jon Davey and friends on their way to the world première of *The Return of Doctor Mysterio*...

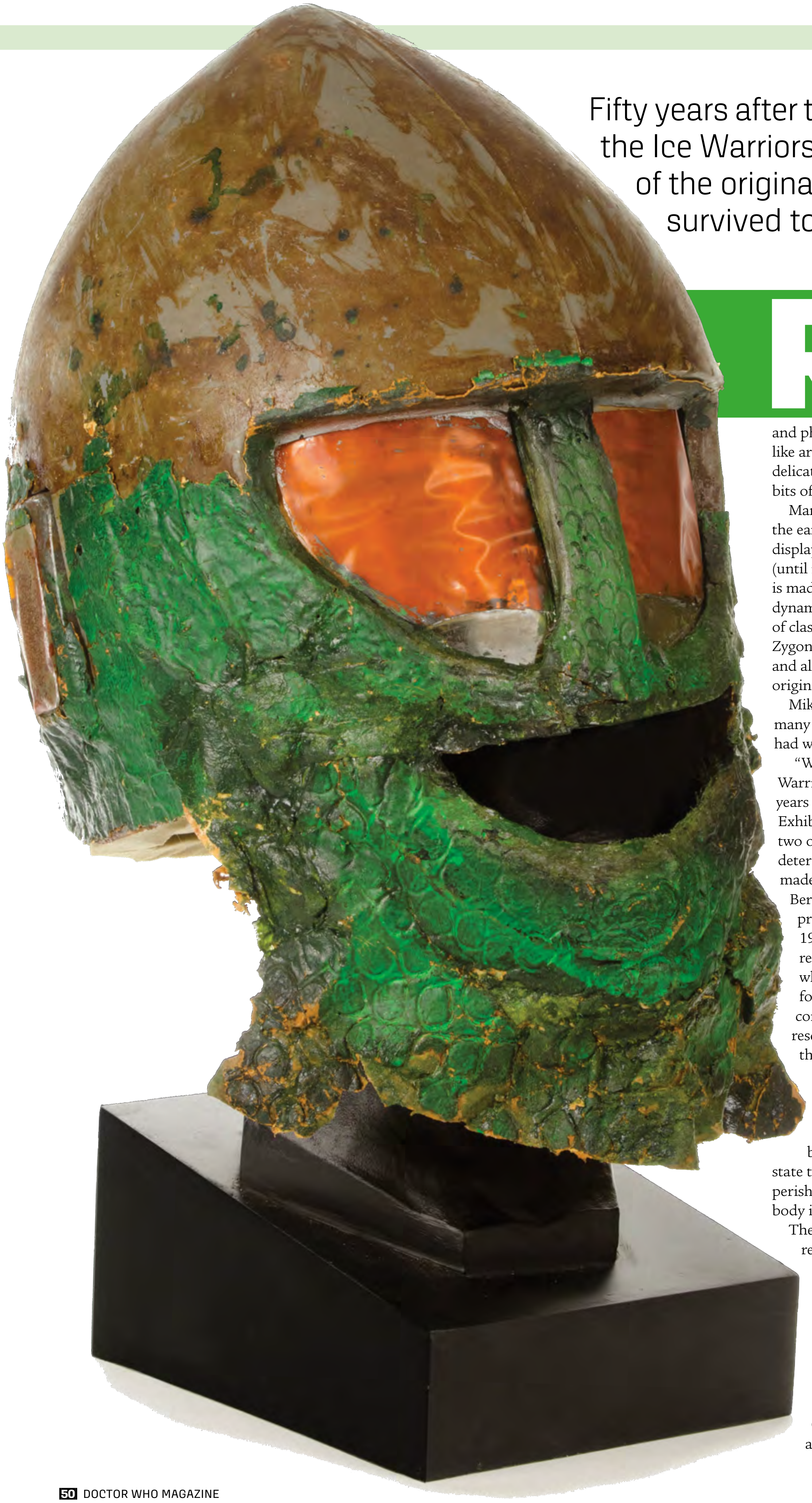

... and in their guise as some sinister surgeons!

PHOTOS © JON DAVEY

Have you played any other roles in this latest series?
"Yeah. I played a UN soldier in the interior of a bunker in Tenerife [in *The Pyramid at the End of the World*]. But I just stood there, so that wasn't as interesting. And I was also a memory police officer [in *The Lie of the Land*] as well. And I did get to play the Dalek in *The Pilot* – that was really nice!"

And you sometimes get to play monsters at live events too, right?
"Yes. I was at the *Doctor Who* Experience at Easter playing a Dalek, which was great fun. I sit very still until somebody walks past me and then I spring to life – which gives them a good shock! Also, the at screening of *The Return of Doctor Mysterio* at the BFI, I was one of the surgeons from that episode. That was great. Three of us dressed up as surgeons and mingled amongst the crowd. Obviously, there are things like the *Doctor Who* Prom and the Symphonic Spectacular... all those things are great. Playing the monsters live is really special, because you get that immediate reaction from the fans, whereas you obviously have to wait quite a long period of time for the episodes to come out."

Do you prefer appearing at live events to actually being in the show, then?
"I better watch what I say, because I don't want to offend anyone! Both have their own merits, really. I obviously love working on the TV show, because actually getting to see the actors perform upfront is pretty special. But the live events are great, because getting to see the fans – and seeing how scared they get – is pretty special too."



Fifty years after the first appearance of the Ice Warriors, we reveal how one of the original helmet props has survived to the present day...

FEATURE BY **RICHARD MOLESWORTH**

Restoration? Or preservation? It's not a dilemma that most *Doctor Who* fans think about very much. But as the series dates back over half a century, we are now in a situation where old props, costumes, paperwork, and photographs sometimes get treated more like artefacts in a museum – only to be handled delicately with cotton gloves – than just the simple bits of TV ephemera that they originally were.

Many of the original props and costumes from the early years of the series can still be seen on display at the *Doctor Who* Experience in Cardiff (until it closes later this year), where every effort is made to make the exhibits look as good, and as dynamic, as possible. Over the years, a number of classic monster costumes have been added – a Zygon, the Morbius Monster, and an Ice Warrior – and all contain as many authentic elements of the original costumes and props as possible.

Mike Tucker, who supervised the restoration of many of these props, recalls the issues that were had with the Ice Warrior prop in particular.

"We were initially given the BBC's very last Ice Warrior costume which had been displayed some years previously at the Longleat House *Doctor Who* Exhibition [in 1973]," he says. "This consisted of two original legs made out of latex, which had deteriorated quite badly, and an original torso made of fibreglass – with [Ice Warrior actor] Bernard Bresslaw's name written inside it, so probably part of an original costume from 1967. But along with these original items were reproduction copies of the arms and the head which had been added to it some years earlier for the exhibition, and these were also in poor condition. So, new arms and a new head were resculpted by my colleague Alan Marshall for the new display, but I had to take the tough decision to discard the original legs, as they were too badly damaged. I used the better of the two legs to make a mould for the new recast legs, knowing full well it would be further damaged by the process. But the state the latex was in, the leg would have fully perished fairly soon, anyway. So only the fibreglass body is now original."

The immense dedication to detail in the restoration is to be admired and applauded, but part of the process requires damaged or unsalvageable elements to be replaced anew. The end result is a prop or costume which is now of a good enough cosmetic standard to be publicly exhibited, but one can be left with a nagging doubt that it's a slippery slope that ends with something akin to Trigger's trusted Peckham Council-issue broom, with its 17 new heads and 14 new handles.

KEEPING A COOL HEAD

Big head: the rediscovered Ice Warrior helmet in action in *The Monster of Peladon*.

Of course, *Doctor Who* exhibitions have not always been so fastidious. The granddaddy of them all was the original *Doctor Who* Exhibition on Blackpool's Golden Mile, which ran annually from 1974-85. Props and costumes from *Doctor Who* were regularly sent to Blackpool (and to its sister exhibition in Longleat House, Wiltshire), and sometimes little or no consideration was given to their overall preservation, with major cosmetic alterations quite a common occurrence. Occasionally, there would also be casualties – and one such example was an original Ice Warrior head dating back to their very first story in 1967.

Looking back on the surviving episodes of *The Ice Warriors* today, it's surprising how inconsistently this race of reptilian Martians were portrayed on screen. The story's costume designer, Martin Baugh, was tasked with creating five full Ice Warrior costumes in total. Watching the surviving episodes, it becomes apparent that the main Ice Warrior, Varga (as played by Bernard Bresslaw, under a mountain of fibreglass and latex) actually had *two* different costumes for the story. At the close of the first episode, Varga – seen only from the neck up at this point – looks distinctly more humanoid than Ice Warriors traditionally do, with the lower portion of his face and chin, complete with locks of hair, protruding under a headpiece that looks far more helmet-like than is standard for an Ice Warrior. This look is altered, without explanation, for the second episode (for which only telesnaps survive), when Varga suddenly has a new costume which leaves just the actor's mouth visible, and now looks like what we would consider a 'traditional' Ice Warrior to look like. The third part of the story sees Varga's re-animated crew make its début: Zondal (played by Roger Jones), Turoc (Sonny Caldinez), Rintan (Tony Harwood) and Isbur (Michael Attwell). Zondal's costume is more or less identical to Varga's new costume, while Turoc now seems to be wearing Varga's costume from the first episode. The last two Ice Warriors – the non-speaking Rintan and Isbur – both have quite peculiar helmets, which are of a third design. These rather unique-looking Ice Warriors both have bigger, more enclosed heads than their counterparts, which appear to be completely moulded out of fibreglass, with very small mouth holes carved out of the front. No trace of the actor's own face can be seen, so there is no need for any moving mouth features or costly make-up (intentional, perhaps, because these two characters *were* non-speaking parts).

> **"So many *Doctor Who* props have either been thrown away, or rotted, or sold. How could I be sure this was genuine?"** MATT DOE

After production on *The Ice Warriors* concluded, the various creature costume components remained in storage at the BBC. Most of them were reused for the Ice Warriors' second on-screen outing, 1969's *The Seeds of Death*, but the two 'Big Headed' helmets weren't used. Instead a third helmet was made in the Varga style, giving a more uniform look to the three standard Ice Warriors seen in this serial. Also, making its début was a new caste of senior Martian; a streamlined, less scaly leader-figure, which became known as an 'Ice Lord' (despite never being referred to as such on screen).

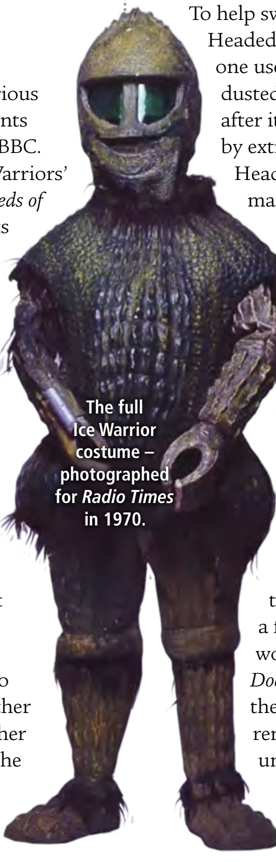
After sitting unused in storage for three years, one of the 'Big Headed' Ice Warrior costumes was then dug out for use in a *Radio Times* photoshoot sometime in early 1970. To publicise the début of Jon Pertwee as the Third Doctor, the magazine organised a photo session featuring the new Doctor, together with a Cyberman, Yeti, Silurian, and other creatures. Perhaps because these were the only really good colour photographs of an Ice Warrior that had been taken at this point, these images of the 'Big Headed' costume popped up fairly frequently in books and magazines over the next few years, cementing the public perception of this version of an Ice Warrior.

But in 1972, for the Ice Warriors' colour début in *The Curse of Peladon*, the 'Big Headed' helmet design was nowhere to be seen, as the story featured just one standard Varga-type Ice Warrior, alongside a single Ice Lord (reusing the costume from *The Seeds of Death*).

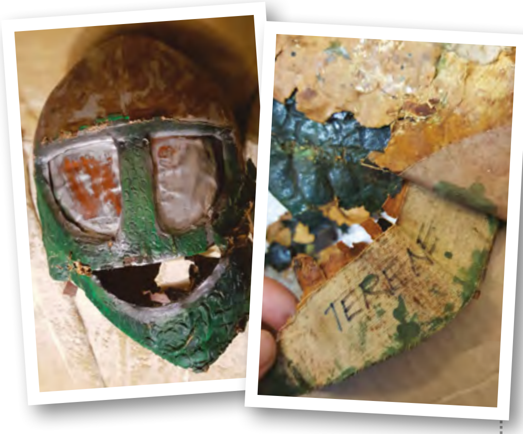
For their final TV appearance for nearly 40 years, 1974's *The Monster of Peladon* saw the largest number of Ice Warriors yet gathered. Alongside the now-ubiquitous Ice Lord, no fewer than five other Ice Warriors were required (although no more than four were ever seen on screen simultaneously).

To help swell the numbers, one of the 'Big Headed' Ice Warrior helmets – the same one used in the 1970 photoshoot – was dusted off and reused, nearly seven years after its previous TV appearance. Worn by extra Terence Denville, the 'Big Headed' Ice Warrior can be spotted mainly in Parts Four and Five, in scenes set in the main throne room, and in the refinery.

After recording had concluded for *The Monster of Peladon*, most of the Ice Warrior costumes, along with the Alpha Centauri, Aggedor and Ice Lord, were despatched a few hundred miles north to Blackpool, where they were all featured in a number of displays at the newly launched permanent *Doctor Who* Exhibition, which had opened its doors to the public that April. Over the next few years, a few of the Ice Warriors costumes would be despatched to the smaller *Doctor Who* Exhibition at Longleat, but the 'Big Headed' Ice Warrior costume remained on display in Blackpool until as late as 1978. ►



The full Ice Warrior costume – photographed for *Radio Times* in 1970.



◄ Matt Doe, who specialises in buying and selling *Doctor Who* memorabilia via his website *Toybox-Treasures.co.uk*, takes up the tale: "I was contacted late last year, completely out of the blue, by a private collector. Now, I'm regularly approached by people looking to trade or sell *Doctor Who* items, but it's usually toys or merchandise. But over the past year or so we have started dabbling with *Doctor Who* screen-used props. When people swear they have a screen-used prop, you often have to take it with a pinch of salt! But this collector told me he had an original Ice Warrior head dating back to *The Ice Warriors*.

"So many props from *Doctor Who* have either been thrown away, rotted, or have been sold at auctions. It's also hard to keep track of what changes the props have had done to them during their times in exhibitions, or even in private hands. When I went to meet the person with the Ice Warrior head, I didn't know for certain if it was genuine. Could I screen-match it, which would prove beyond doubt it had been used in the series?

"I made a few discreet enquiries among fans and collectors about what happened to the Blackpool exhibition Ice Warrior props, and heard back variations of the same story a number of times. Apparently, an Ice Warrior was being cleaned at the exhibition one day, and it had just toppled over. The head fell off, and the latex section covering the top of its head – the crown, as I like to call it – just came away, and peeled off. The people running the exhibition must have thought they couldn't repair it, and as it wasn't of any further use for exhibition purposes, they threw it away. Somehow, it was rescued from a skip, and it ended up with a collector who put it into a box, where it stayed, untouched for nearly 30-odd years.

"When I first saw the head, I could tell straight away it was the real deal. It matched perfectly the pictures I had seen from the 1970 colour photoshoot, and also had the nametag 'Terence' [*ie* Terence Denville, who appeared in *The Monster of Peladon*] attached to it on the inside. But it was in a pretty poor shape – literally, flakes of latex dropped off it when I first picked it up."

After taking possession of the prop, Matt had to decide what to do with it. In the 1970s, the Blackpool exhibition staff had, over the years, made some egregious cosmetic alterations to it. It had been repainted in some places, and the once-transparent eyes had been overpainted silver.

"My instinct was to try to preserve the mask in as good a state as possible," Matt explains. "The latex was very brittle and needed preserving in some way. Also, I didn't want to ruin the mask by adding any new materials to it, so I decided to leave the crown as it is, and not try to get that repaired – that would take away some of the history of the item, I think."

With that in mind, Matt contacted Mike Tucker, restorer of many unique items for the *Doctor Who* Experience in Cardiff, to ask for help.

"You always have to strike a balance with old props," explains Mike. "You have to decide how to best preserve a prop that is 50 years old, making sure you keep its genuine character and the elements that date back to its last screen use. And you always have to remind yourself that these props were originally designed and constructed to only last for about three or four weeks. There was never any regard or concession for longevity, whatsoever.

> **"The Perspex eyes had been sprayed silver, so I had to carefully remove all of the silver paint!"** MIKE TUCKER

"When I received Matt's helmet, I basically got a box of small bits of latex pieces, on top of which was the helmet itself," Mike continues. "The best way to preserve the prop would be to prevent it being handled at all, so I constructed a display stand that it would sit on. Reducing any further handling of the prop will hopefully minimise any further wear and tear in the future.

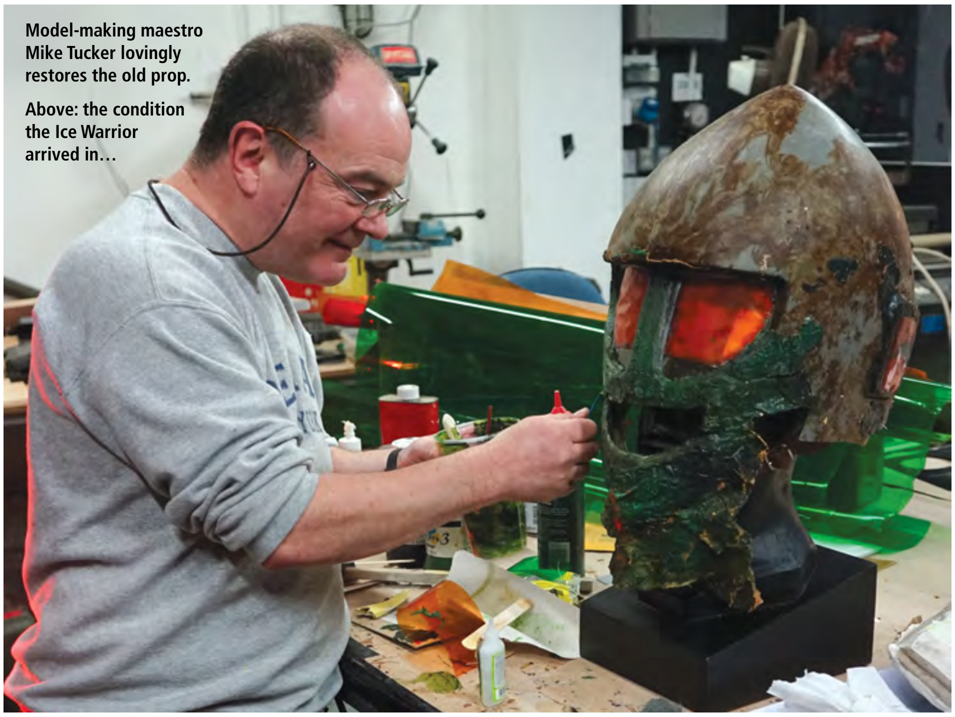
"Once the helmet was on the stand, I could see that the main part of the structure was made out of sculptured fibreglass. Foam padding had been added, plus straps to enable the actor to wear it securely. Then the eye-holes and the mouth slot were cut out of the fibreglass, and aluminium and Perspex were added to cover the eye slots. Then the whole thing was covered in a latex outer layer to give it its final appearance.

"The Perspex eyes were originally covered on the outside with a layer of a green lighting gel to give the eyes a green tint, as can be seen in the 1970 photoshoot. This green gel had later been removed – but some pieces were still left inside the head – and had been replaced with a different orange gel for the prop's use in *The Monster of Peladon*. But after that, when the helmet was sent to the Blackpool exhibition, the Perspex eyes had been sprayed silver, which was one of the things the exhibitions did to props and costumes at the time. So, one of the first things I did was to carefully remove all of the silver paint from the eyes.

"The big problem was the latex outer layer. Latex perishes very easily, and this is compounded by handling, and also by exposure to UV lighting, which caused many small pieces to flake off the mask. This outer coating of latex had also shrunk, but the fibreglass shell it was attached to hadn't, so the latex was torn and ripped in places. Now, one option to counter this would have been to seal the latex in a clear varnish, preserving it as it was now, but this would have affected the overall authentic 'look' of the prop. So I've gone for a halfway-house solution, and have used PVA glue to repair and reattach a lot of the latex that was either loose or was coming away from the fibreglass shell."

The end result is a prop that has been restored as best it can to look like its 1974 appearance in *The Monster of Peladon*. Looking ahead, Matt is keen that the helmet is able to be seen by as many people as possible, and hopes it can make an appearance at the *Doctor Who* Experience in Cardiff, before it closes later in the year.

So, restoration? Or preservation? With an old prop like this, the answer probably lies somewhere in the middle of the two, and hopefully one day, this unique 50-year-old *Doctor Who* prop will be on public display once more.



Model-making maestro Mike Tucker lovingly restores the old prop.

Above: the condition the Ice Warrior arrived in…

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The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Macra Terror

The Doctor, Polly, Ben and Jamie visit a human colony to find that its inhabitants are being brainwashed by crab-like creatures – the Macra!

FEATURE BY **JONATHAN MORRIS**

There is no such thing as *The Macra Terror. The Macra Terror* does not exist. Or, at least, it hasn't been seen since 1970, when it received its final airing in Zambia*, with all film copies of the story missing presumed destroyed. That was before I was born, so this *Fact of Fiction* is an exercise in reconstruction, trying to find out all there is to know about a story with very little extant production paperwork or material.

The main thing that has struck me is how extraordinarily last-minute the whole production was, with the decision to make the monsters giant crabs being taken *after* the scripts had been delivered. At this point one would normally then say 'the scripts were hurriedly rewritten', but that doesn't appear to have been the case at all, with the directions – and the dialogue! – making repeated references to giant insects! In addition, it's clear from the soundtrack that the cast – particularly Troughton, Hines, Jeffrey and Klauber – reworked pretty much all of their dialogue during rehearsals, while it's clear from the telesnaps that the director, John Davies, did not stick particularly closely to his camera script.

But after going through every line of the camera script, every second of the soundtracks, every telesnap and every clip, I feel as though I'm about as close to knowing *The Macra Terror* as it is possible to get. It's clear that *The Macra Terror* was a fantastic story, with terrifying visuals and even scarier ideas. It doesn't make much sense, but in a way, it has a surreal, nightmarish, Brothers Grimm logic which makes it even more frightening. And, remarkably for a story not seen since 1970, its influence has echoed down through the years; obviously in *Gridlock* (2007), but also in stories such as *The Happiness Patrol* (1988), *The Beast Below* (2010) and, most recently, *Smile* (2017).

Episode 1

FIRST BROADCAST: 11 MARCH 1967

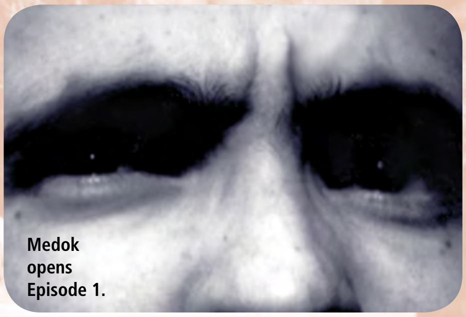
Medok (Terence Lodge) stares into the distance, haunted by the sound of a pulsating heartbeat...

■ This opening shot neatly illustrates the difficulty of writing about missing episodes, because there is no reference to this opening shot in the camera script! If it wasn't for the 'telesnaps' of the story taken by John Cura and the audio recordings made by Richard Landen and Graham Strong, we would have no way of knowing that this is how the episode began. So, while this feature will rely upon the camera script as a guide to how the episode looked, it should be understood that a camera script is only a plan... and plans can change.

■ Indeed, according to the camera script, the opening caption slides should appear over an opening shot panning up the drum majorette's legs (it was the 1960s, after all), moving to a close up of her hand, a close up of her face, before tracking back through the crowd.

A drum majorette (Maureen Lane) leads a band at the entrance of a futuristic colony, watched by its Pilot (Peter Jeffrey) and Barney (Graham Armitage), a supervisor from the Refreshing Department.

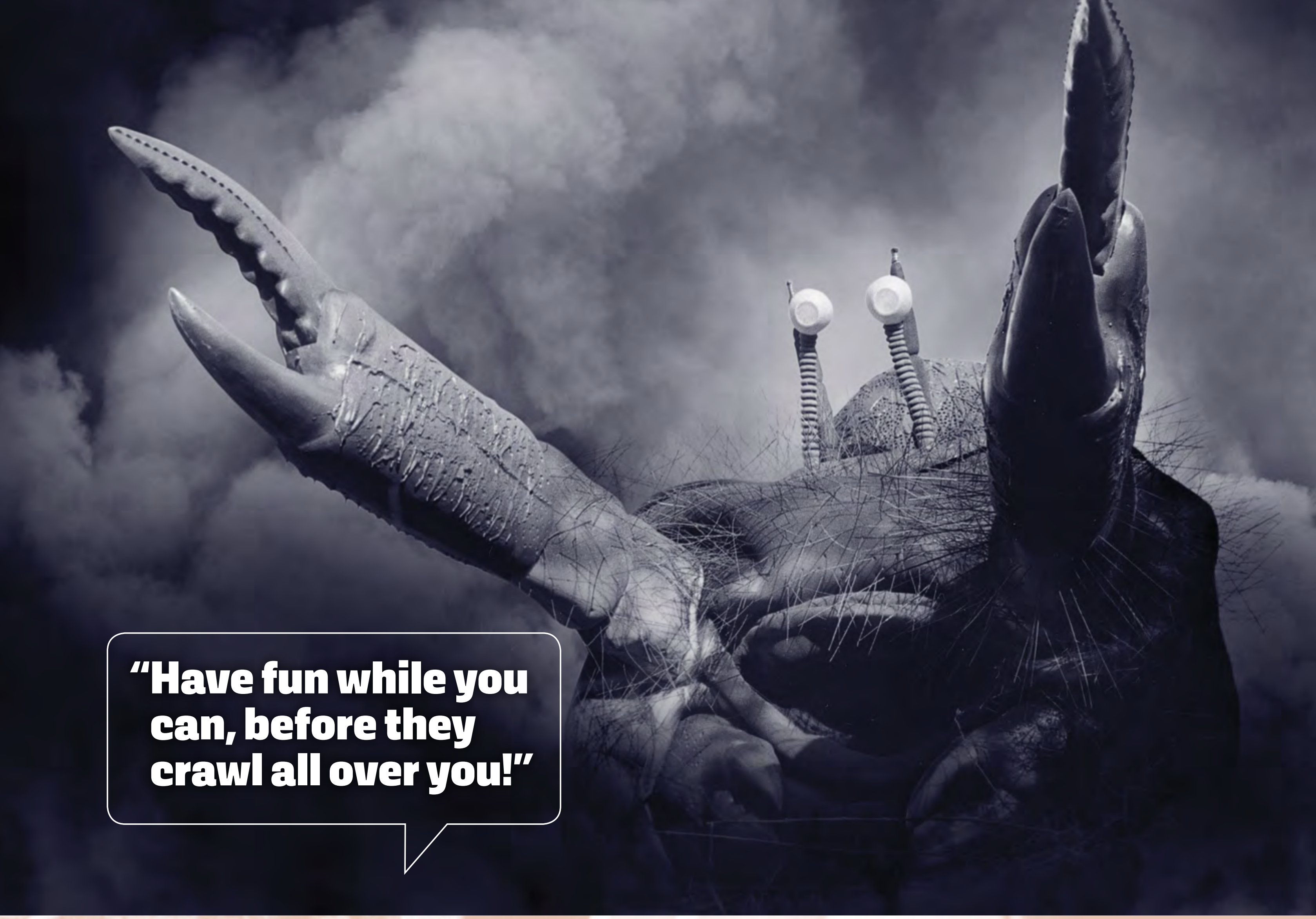
■ The Pilot deliberately speaks in clichés, the first indication of an unquestioning, superficial culture: never say die, nothing succeeds like success, if at first you don't succeed.


Medok opens Episode 1.

■ The camera script lists the cast in order of appearance, beginning with the Pilot and Barney, then continuing with Questa, Sunnaa and Chicki, implying they are also present in this scene.

■ However, as Chicki doesn't appear elsewhere in the episode – she isn't mentioned in the camera script, heard on the soundtrack, or in any of the telesnaps – the possibility cannot be discounted that the character *did not appear*. Although she is included in the *Radio Times* listing, at this point *Doctor Who* was being recorded so close to broadcast that it's quite possible she could have been removed after the magazine went to press. The actress cast as Chicki, Sandra Bryant (who had played Kitty in 1966's *The War Machines*), asked to be released from her contract to appear in Episode 4, so it may have been decided to simply delete the character. Alternatively, the fact that she had a part with no lines, action or coverage may have contributed to Bryant's decision to relinquish the role!

* Or possibly in 1974, in a school in New Zealand as a rainy-day treat.



■ Ian Stuart Black novelised his own story, which was published as *Doctor Who: The Macra Terror* by WH Allen in 1987. The novelisation was based on the camera scripts rather than the broadcast story, with Black taking the opportunity to rework some of the dialogue and add an introductory scene in the TARDIS in which the Doctor tells his companions to disregard what they just saw on the scanner. When they arrive and see the colony, Ben remarks that it looks like a holiday camp. The Doctor then somehow infers that the commandant of the colony is called a Pilot.

Medok runs out of the Refreshing Department, pursued by guards led by Ola (Gertan Klauber) and escapes into the wilderness.

■ According to the film schedule, the chase sequence featured Medok, Ola and three guards and was shot at the Portland Cement Works in Dunstable. The schedule is for 11 shots, which presumably correspond to the sequence outlined in the camera script: Medok tumbles down a scree slope then runs through puddles followed by the guards; we see him appearing in the foreground over a hump with the guards chasing him in the background, then there's a low angle shot of the guards running towards us, with one of them jumping over the camera; then the TARDIS appears and Medok reacts. The schedule mentions a 'Materialisation and dematerialisation of the TARDIS' for Episodes 1 and 4, suggesting that its materialisation occurred on screen, and that at this point the plan was for it to be seen dematerialising at the end of the story (we don't see it leave in the finished Episode 4).

■ The script refers to this area as a quarry, although it is never referred to as such in the dialogue. The script later mentions that Ola and his guards 'step from the trees' suggesting that the wilderness was originally intended to be woodland. ►

ESSENTIAL INFO

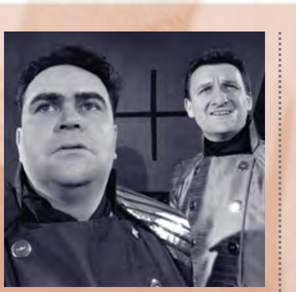
■ After writing *The Savages* and *The War Machines*, Ian Stuart Black was commissioned in November 1966 for another four-part story under the title *Dr Who & The Spidermen*.

Ian Stuart Black.

© MARCUS HEARN

■ It was only after director John Davies began pre-production on the story that the monsters were changed to giant crabs. Or rather, one crab the size of a small car, built by Shawcraft Models at a cost of £500.

■ Each episode was recorded one week before broadcast. As there was no time for them to be used, no publicity photos were taken during the studio recordings; the only photographs that exist are of the Macra prop, the Pilot and Ola (in a photographic studio, not a set from the story), the Controller being menaced by a claw (without his 'aging' make-up) and a few images of the sets.



■ According to a memo, producer Innes Lloyd tried to arrange a photocall 'with the Macra Monster set against a rocky background and two gorgeous girls'. Sadly, it seems that this photocall never took place.

■ The story saw the début of a new title sequence produced by graphics designer Bernard Lodge and engineering expert Ben Palmer, featuring the face of the Doctor for the first time.

■ The story achieved ratings of between 7.9 and 8.5 million viewers. It was later shown in Australia, Uganda, Singapore, Hong Kong, New Zealand and Zambia. The original videotapes of the story were wiped in 1974 with the last set of film prints being destroyed around the same time.

■ It was ranked 150th in **DWM**'s *First 50 Years* poll of 2014.

◄ **Jamie (Frazer Hines), Ben (Michael Craze) and Polly (Anneke Wills) emerge from the TARDIS, wary about meeting the creature they saw on the time scanner. Dr Who (Patrick Troughton) says they are wasting their time because the creatures are so big "they're going to see us long before we see them."**

■ The TARDIS crew was given a glimpse into the future using the time scanner at the end of the preceding story *The Moonbase* (1967). A useful device, never seen before or since, it seems to have been a late addition by story editor Gerry Davis, as the prediction is barely mentioned again and has little bearing on the plot. Black's scripts for *The Macra Terror* were all delivered while *The Moonbase* was still being written, so it's possible that the notion of ending *The Moonbase* on a cliffhanger only occurred to the production team after Black had finished his scripts.

■ The Doctor's logic is characteristically baffling; large creatures are going to be more conspicuous, not less, and there is no correlation between size and acuity!

■ In an unscripted bit of business, the Doctor makes Polly jump by creeping up behind her or tapping her on the shoulder and shouting, "Oi!"

Medok attacks Jamie but Jamie and Ben overpower him. Ola arrives with his guards and explains that Medok is one of their patients. They restrain Medok and invite the Doctor and his friends to come to the colony.

■ The shouts of encouragement during the fight are all ad-libs. Much of the dialogue is paraphrasing the script; for instance, Ola's line regarding Medok that "we've done our best for him, but he gets worse day by day" was written as, "We have done all we can but he gets more dangerous every day."

The Doctor and his companions are taken to the colony where the Pilot commends the Doctor for his bravery. He offers them the chance to take advantage of their Refreshing Department.

■ The camera script includes lyrics for the jingle heard in this scene which were revised by incidental music composer Dudley Simpson. The lyrics heard in the programme seem to be:

'Run run run run run-run-run-run!
Thank you shift, thank you shift number one!
Time time time time time to have fun!
Thank you shift two, thank you shift two!
It's up to you!'

Some of the subsequent words are difficult to make out, as they coincide with dialogue, but the scripted lyrics continue with:

'Off to work with a song,
And you're gay all day long.'

Ben and Jamie bunk up.

> **"Authority can become so powerful, that we may think we're free, but in fact we're just on strings like puppets."** IAN STUART BLACK, WRITER

Certainly after the Doctor observes, "Well, this is gay!" the jingle echoes his words by singing, "You're gay you're gay you're gay you're gay all day long!"

■ Does *The Macra Terror* have a gay subtext? Well, the camp uniforms certainly live up to the term; Ben and Jamie are soon clad in skimpy shorts and white knee-length boots, and while Ben is topless, Jamie fends off the unwanted advances of beautiful women. They later share a sleeping cubicle, and Jamie spends much of the final episode sporting a flowery garland. The cheerleaders and majorettes suggest an uncompromisingly heteronormative culture being imposed on the population through a combination of overt propaganda and covert brainwashing, a culture in which everyone is expected to conform, to be "gay and cheerful" and enjoy the sight of dolly-birds. Ben's struggle to overcome this conditioning and be true to himself could be taken as a 'coming out' metaphor; in Episode 4 he even saves the day by virtue of being the only one not trapped in a closet! A similarly camp and yet oppressively heteronormative Earth colony featured in *The Happiness Patrol* (1988), but perhaps *The Macra Terror* got there first...

The Pilot leads them into the Refreshing Department. A picture of the colony's controller appears on a large television screen and the Control Voice (Denis Goacher) wishes the visitors a joyful welcome.

■ The image is of actor Graham Leaman, dressed and made-up to look younger. The photograph was taken on the morning of 17 February 1967, after which he had a photocall with a Macra claw, before being made up to look old and bedraggled for his film sequences for Episodes 2 and 3. This was also when the shot of the claw glimpsed at the end of *The Moonbase* was recorded.

■ The image recalls the BIG BROTHER IS WATCHING YOU posters mentioned in the novel *Nineteen Eighty-Four* (1949) by George Orwell. The posters are a prominent feature in both the 1954 BBC TV production and the 1956 film adaptation, and as there had been a second BBC TV production in 1965 (well, a remake of the 1954 production) as well as a radio production starring Patrick Troughton, the novel was part of the cultural milieu and a likely influence on Ian Stuart Black. Like *Nineteen Eighty-Four, The Macra Terror* can be considered an allegory for technocratic totalitarianism in general and life under communism in the Soviet Union in particular.

■ "This concept is not unique to *Nineteen Eighty-Four,*" Black told the fanzine *The Frame* in 1993. "It's actually quite a common concern amongst my generation. One doesn't have to read Orwell to sense that authority can become so powerful, so manipulative, that we may think we're free, democratic and educated, but in fact we're just being pulled on strings like puppets."

The Pilot leaves the Doctor and his friends with Barney. He offers them a choice of treatments. Polly requests a shampoo while Ben and Jamie are taken away for massages.

■ In the camera script, the Pilot deploys another cliché, "Hard work never did anyone any harm." Polly returns with a 'pixie' cut. Ben enjoys the attention of a female masseur, Sunnaa (Jane Enshawe) while Jamie asks Barney to call off the ladies because he's frightened what they might do to him.

■ Anneke Wills had her hair cut before the episode was recorded; up until this point, the actress was wearing a hairpiece.

■ Sunnaa's name is spelt both 'Sunnaa' and 'Sunaa' in the script, but she's called 'Sunnaa' in the *Radio Times* listings and the BBC's *Programme as Broadcast* documentation. The only indication that she is Ben's masseur is that the camera script names her in this scene in a shot with Ben and Barney.

The Doctor emerges from a 'clothes reviver' with his clothes and shoes immaculately spick and span.

■ Troughton adds his own joke at this point. In the script, the Doctor asks why anyone would want to see their face in their shoes. Troughton specifies "suede shoes" which are not normally shiny at all.

Drum Majorettes celebrate the start of the adventure!

The travellers meet Medok and Ola.

The Doctor gets a makeover!

Ola warns the Doctor not to go out after dark...

The Pilot and Ola find themselves in a defensive mood.

The Doctor leaps into the 'rough and tumble' machine and emerges with his clothes crumpled once more. Jamie arrives dressed like one of the colonists with his hair neatly parted.

■ In the script: 'Jamie stands half proud, not knowing if he should be pleased.'

Medok is brought into the colony. His old friend Questa (Ian Fairbairn) asks him what has happened to him. Medok claims that there are horrible creatures infesting the camp at night.

■ A scripted line is omitted at this point, Questa saying, "Medok! You can trust me. I'm your friend. Believe me, you're just a bit overworked or something. You'll be all right when you've had a rest."

An American-accented Broadcast Voice (Richard Beale) tells everybody to return to work and make preparations for a reception party for the strangers. "Have fun while you can," cries Medok. "Before they crawl all over you!"

Ola tells the Doctor not to talk to Medok because he "sees things", and locks Medok in a cell. After Ola has gone, the Doctor picks the lock. Sunnaa approaches him and asks if he wants any help. The Doctor refuses, and once she has gone, he enters the cell. He asks Medok if the things that he sees "crawl slowly over the ground."

■ If the time scanner was a late addition, presumably this dialogue was originally written with Medok describing the monsters to the Doctor unprompted.

■ The idea that only one man knows the truth, with his warnings being dismissed as paranoia, was a popular one; see *Invasion of the Body Snatchers* (1956), *The Twilight Zone: Nightmare at 20,000 Feet* (1963) and the series *The Invaders* (1967-68).

Hearing someone approach, Medok runs. Ola arrives with the Pilot and accuses the Doctor of letting the prisoner escape. The Doctor mentions things crawling over the ground and Ola says that anyone who spreads that kind of rumour will be sent to the hospital for correction.

■ The correction hospital recalls the 'Ministry of Love' from *Nineteen Eighty-Four*, which was inspired by research into mental conditioning ('behaviourism') by Ivan Pavlov, John B Watson and BF Skinner. By the time of *The Macra Terror* brainwashing was a familiar concept, as seen in the 1959 novel and 1962 film *The Manchurian Candidate,* the 1962 novel *A Clockwork Orange* and *The Avengers* episode *The Master Minds* (1965).

The Pilot suggests that the Doctor and his friends should be taken to the Labour Centre to learn more about the colony. On the way, they pass a building site, where the Doctor spots Medok.

The Doctor, Ben, Jamie and Polly visit the labour centre, where workers sit at desks moving counters from square to square.

■ In the script: 'A busy committee room run by the young people of the colony. They are checking lists, organising, but they all stop to look up at the screen as it lights up with a jingle of music.'

The Control Voice assures the workers that Medok will be recaptured. Alvis (Anthony Gardner) explains that they are always pleased to see the Controller.

■ The 'work song' begins to play; beyond the opening line, "Happy to work, happy to play", the lyrics are unintelligible.

■ The jingles recall Orwell's inspiration for *Nineteen Eighty-Four* – the use of propaganda in Britain during World War Two – and wartime songs such as *Sing As We Go* and *Wish Me Luck (As You Wave Me Goodbye)*. Indeed, Wilfred John's vocal arrangements combine the close harmonies of The Andrews Sisters with the operatic shrills of Gracie Fields and anticipate several of Sparks' 1970s chart hits. The idea of regulating the day with music recalls the wartime radio programmes *Music While You Work* and *Worker's Playtime,* plus the holiday camp tradition of starting each day to the strains of *Singing Piano* and *Sleepy Shores*. However, the 'we are all happy to work!' jingle heard later on also grimly echoes the slogan 'Arbeit Macht Frei' from Nazi concentration camps.

■ "It struck me as that the ideal place would be a false, Butlin's-type holiday camp," Ian Stuart Black told *The Frame*. "In those days they used to have a terribly artificial hale-and-hearty atmosphere, with sing-song announcements over a Tannoy system. I thought that if I set my story somewhere like that, it would give Troughton a chance to play against it and do all the mockery and skipping about and inconsequential stuff that he did so well."

■ The other influence is the concept of 'Potemkin villages'; superficially prosperous villages built to create a false impression for foreign visitors, such as the Theresienstadt concentration camp. In 1959, *Time* magazine reported that the Soviet Union had built a replica US town to train spies, saying it had 'long been a fantasy of fiction writers'; this story, and the subsequent CIA documentary *Small Town* (1960), were also fictional, but nevertheless the idea entered popular currency, inspiring the episode of *Danger Man: Colony Three* (1964). At the time *The Macra Terror* was being recorded, filming had begun on the ITC series *The Prisoner* (1967-68), which featured a similar setting and explored the same idea of people being brainwashed into conformity, demonstrating that the idea was very much part of the 1960s zeitgeist.

■ A line is omitted at this point: Ben asking Alvis, "Don't tell me you work here as well."

Alvis explains that they tap and refine gas. It's not used for heating but the colony depends on ►

◄ **it. An alarm sounds and two miners appear from the mine suffering from "gas sickness". The Doctor uses the distraction to slip away.**

■ There's a telesnap at this point of an illuminated desk intercom and somebody's beshorted legs. The shot is not in the camera script but presumably illustrates the moment Polly notices the Doctor has gone missing.

The Doctor finds Medok and asks about the creatures. He says they are like giant insects.

■ The references to 'insects' appear to be a hangover from an earlier version of the story. The story's working titles were *Dr Who & The Spidermen, The Spidermen, Doctor Who and the Spidermen!* and, very briefly, *Doctor Who and the Insect Men,* before becoming *Dr Who & The Macras,* because as the story entered production the monsters changed from giant spiders to giant insects to giant crabs.

■ Interviewed by the fanzine *The Frame,* Black said that the change of monster "was the production team's decision, not mine. They said, 'We've had some insects in the show quite recently [*The Web Planet* (1965)], so why don't we make them crabs instead?' They actually caused a lot of trouble for themselves, as I gather that in order to get the Macra into the studio, they had to put it on top of a Jeep. If they'd stuck to my original idea, they'd have found it much easier; the creature would have taken up much less room."

■ The idea that the monsters were originally 'Spider Men' implies that they were originally intended to be humans suffering a form of mutation. It's easy to see how this idea might have been developed and then abandoned when the decision was made to go ahead with *The Underwater Menace* (1967), featuring, as it does, people being unwillingly transformed into fish.

■ In turn, if the story had originally been about miners who had mutated into an insectoid form due to exposure to a gas, a gas upon which they become dependent, that not only resolves some of its logic problems, it also suggests a number of literary influences; most obviously *The Metamorphosis* by Franz Kafka (1915), but also the play *Rhinoceros* (1959) by Eugène Ionesco. In that play, a Medok-type figure descends into paranoia as everyone around him talks in clichés while being gradually transformed into rhinoceri. The play has other similarities to *The Macra Terror* – characters in blank denial of the evidence of their own eyes, the fear of being brainwashed, and Black's central theme, of whether one form of life has more right to live than another (see later).

■ In the script, when the Doctor asks about claws, Medok confirms, "Yes, they look like huge crabs."

■ In the script, after Medok tells the Doctor to go, the Doctor says, "I can't promise anything"; a non-sequitur and presumably a remnant of an earlier draft.

The Doctor joins his friends in the Refreshing Department. Ola tells him it is dangerous to go out after dark. A curfew begins and Barney shows the Doctor and his friends to their cubicles.

■ There's a blanked-out section in the script here; the Doctor bidding Ben, Polly and Jamie goodnight before entering his cubicle?

After Barney leaves, the Doctor sneaks out and finds Medok as a patrol led by Ola approaches.

■ The guards' helmets might have been familiar to cinema-going *Doctor Who* fans, as they are clearly the Robomen helmets from *Daleks' Invasion Earth 2150 A.D.* (1966).

■ After Medok says Ola is coming in through the front of the house, there's a blanked-out line in the script: the Doctor saying, "Very well. With me."

The Doctor and Medok sneak out of the back of the building site – and see a hideous creature in the moonlight. It's a Macra!

■ The Macra was operated by Robert Jewell.

■ 'It is so inhuman that for a moment the Doctor is unable to speak,' according to the camera script. The script gives no description of the creature at all.

■ We never learn exactly why Macra only move at night. Some species of crab are nocturnal, and, of course, the Macra would find it harder to maintain the belief in their non-existence if they appeared during daylight. However, we later learn that they are dependent upon a naturally occurring gas that would normally restrict them to remaining underground, and their appearances are accompanied by a thick mist, so perhaps the gas is vented into the atmosphere at night and the Macra are enjoying a moonlit constitutional? Or perhaps they can already breathe the night air, and the gas is just needed to maintain the Control Macra during the hours of daylight? (Polly later guesses, "That's where all the gas goes.")

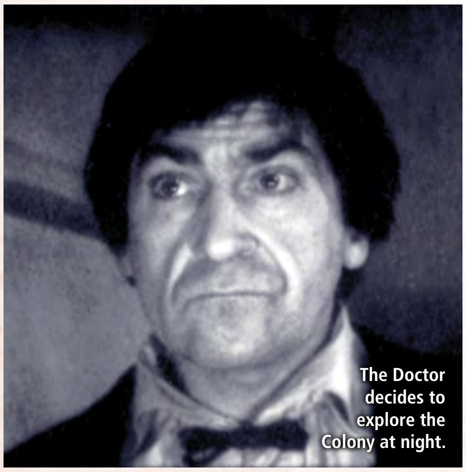
■ Apart from the Control Macra, we also never learn exactly where the Macra go during the hours of daylight. The simplest explanation would seem to be, as nocturnal animals, they sleep during the day in the mine (we later learn that the area around the exit of the old shaft is 'forbidden ground').

■ Interviewed in **DWM** 124, story editor Gerry Davis said he had in mind the Morlocks from *The Time Machine* (1895); they are also nocturnal and based underground.

Episode 2

FIRST BROADCAST: 18 MARCH 1967

■ The camera script and soundtrack include a filmed ('telecine') reprise of the cliffhanger. The script indicates that the opening captions should appear over the reprise, but the telesnaps show that they appeared over a section of wooden wall.



The Doctor decides to explore the Colony at night.

Medok willingly gives himself up to Ola, thinking he'll believe him about the creatures now. He doesn't, and orders Medok and the Doctor to proceed to the Pilot's headquarters.

■ The end of this scene seems to have been edited; as scripted, it ends with a 22-second music piece from Dudley Simpson called *Grim Conclusion.* In the soundtrack, though, the scene cuts sharply to the next scene after Ola shouts, "Move!"

The Pilot receives an emergency call saying that Ola requests an audience with him.

■ This is one of the few sets given a detailed description in the script: 'This is an attractive little office containing a number of futuristic and impressive instruments. On one wall the big television screen dominates the room as it does so many other rooms throughout the colony. The pilot is striding up and down as he dictates. His secretary, a very attractive girl, is operating a type of recording typing machine which listens to the speech and produces the written word.'

The guard brings in the Doctor. The Pilot asks him what he was doing with Medok.

■ The Pilot's manner is now that of a 'very stern uncle'.

Then a call comes in from Ola saying that Medok has made a new statement. Medok is led in and says the Doctor wasn't helping him, he was trying to make him give himself up.

■ Much of the dialogue here is paraphrased; for example, Medok's line, "It's better this way, Doctor" becomes a more meaningful "It's better we tell the truth, Doctor."

■ The Pilot's line, "Well, I'm extremely sorry about it, Doctor, and of course you're free to go," is not in the script and seems to be a late addition or ad-lib.

Ola takes Medok back to the hospital for another course of treatment. The Pilot explains how the colony was founded.

■ The Pilot's scripted line, "This colony was founded by our ancestors who, many centuries ago, came from your Earth planet" seems to have been changed to, "This colony was founded many centuries ago by our ancestors who came from the Earth planet, like your young friends" in recognition of the fact that the Doctor is not from Earth and that somehow the Pilot would know this.

The Broadcast Voice announces that an escort is ready to take the Doctor back to his cubicle.

■ There's some unscripted business here; from the soundtrack, it sounds like the Doctor tries to exit but can't because the Pilot hasn't unlocked the door. The Doctor coughs, the Pilot taps a few buttons and says, "Oh, I'm so sorry!" and the Doctor departs.

The Control Voice tells the Pilot that the Doctor and his friends "must begin to think like members of the Colony!" It is emphatic that nobody in the Colony must believe in Macra.

■ In the script, 'The voice on the screen grows shriller and shriller with increasing urgency.

Don't mess with Ola!

> **"The considered opinion of the BBC was that this would send children into convulsions or worse."** JOHN DAVIES, DIRECTOR

It rises to an unnatural shrill pitch.' It declares, "There is no such thing as Macra Men. Macra Men do not exist. There are no Macra Men!" The picture of the Controller then shakes and almost collapses.

Polly sleeps in a cubicle. There is the soft hiss of gas as the Propaganda Voice (Richard Beale) slowly, hypnotically instructs her to believe that everything in the colony is good and beautiful.

■ After Ivan Pavlov determined that the 'hypnotic state' was a form of artificial sleep, it followed that it might be possible to condition somebody as they slept. This led to the launch of the Psycho-Phone, a device for 'sleeping-learning', which in turn inspired Aldous Huxley to include sleep-conditioning in his 1932 novel *Brave New World.* Research on the idea continued in the Soviet Union into the 1960s, with claims of whole villages being taught languages over the radio while they slept. While sleep-learning has yet to be proven, since *Brave New World* it featured frequently in science-fiction; in the BBC radio serial *Journey into Space* (1953-58), *A Clockwork Orange,* the novel *Flowers for Algernon* (1966), the film *The Monkey's Uncle* (1965) and the *Doctor Who* story *The Keys of Marinus* (1964).

Ben and Jamie are asleep in the next cubicle. When the voice stops, Jamie stirs and wakes Ben, saying he heard an evil voice. But the brainwashing has already taken effect on Ben. They go back to sleep as more gas hisses in and the voice resumes its instructions.

■ The Propaganda Voice's final line is omitted: "Listen and relax. You must obey Control. You will be given work. You will do all you can..."

The Doctor creeps into Polly's cubicle. He finds a hidden wire in the wall and shorts it, setting off a small explosion. He wakes Polly and tells her to forget everything that she's been dreaming.

■ Troughton rephrases most of his lines, for example changing, "There's just a chance you might get a series of orders," to, "Well, it's just possible that you've been given a series of orders while you've been asleep."

He goes to Ben and Jamie's cubicle and shorts out the wire in that room too. Ben is furious.

■ There's a blanked-out gap in the script here, losing two speeches and an extensive stage direction, before Ben says, "You're fools, all of you." There's then a partially erased line for Jamie which seems to be him saying the equipment was "To bad us"?

■ Ben loses his cockney accent at this point, an unscripted extra element to suggest brainwashing.

Ben fetches Ola and a guard, and the Doctor and Jamie are taken away.

■ The Drama Early Warning synopsis for this episode, when the story was still called *The Spidermen*, mentions the Doctor being taken to a 'House of Correction' after being captured alongside 'Medoc', only for the correction processes to fail to have any effect, resulting in him being sent to the mines in Episode 3.

In the hospital, the Pilot decides Medok is too far gone for help and must be sent to the pits.

■ The camera script describes the indoctrination process: 'Medok lies strapped to a raised frame. A spinning light flickers a fast-changing series of light and shadow on his face. A whine of high sound is an intermittent background.'

■ Interviewed in **DWM** 254, director John Davies felt he "went too far" here: "The considered opinion of the BBC was that this would send an awful lot of children into convulsions or worse."

■ In the script, Medok struggles and yells, twisting his head from side to side: "I won't listen. I don't believe it. There are such creatures. I know I am right. I have seen them. The truth! The truth! I won't forget the truth!" In the episode as broadcast, Medok just faintly says, "Can't... hide the truth."

Polly decides to look for the Doctor and Jamie. Ben tells her to stay in the cubicle but she runs off. He catches up with her in the building site. Polly screams at something in the darkness.

■ She mentions seeing claws "like we saw on the scanner"; this line, and Polly's description of what she saw, appear to have been retyped over blanked-out dialogue of her saying it was like a '----er', presumably 'feeler'.

■ A line is omitted at this point, Polly asking Ben, "Didn't you see?" Then there are a couple of lines blanked-out in the script, Polly saying something like, "You see, I did see something!" to prompt Ben to say, "Yes."

Ben denies that there is anything there – but then Polly is grabbed by a claw. Ben frees her, then Polly sees another of the creatures behind him. They make a run for it.

■ Parts of this scene were cut by Australian censors and can now be enjoyed on the *Lost in Time* DVD box set (2004). They consist of Ben trying to free Polly from the Macra (shots 66-70, although what is on screen doesn't follow the camera script), shots 74, 75, and the start of shot 76 (Polly: "There's another one! Ben, they're all around us!") and the end of shot 76 and shot 77 as Ben and Polly run into another Macra. ►

The reassuring face of Control.

Ben's friends try to subdue their hypnotised friend.

Medok is taken by the medics.

Polly and Ben are surrounded by Macra!

◄ ■ Or rather, a claw being wielded by a member of the production team! The impression of multiple Macra was achieved by cutting between shots of Craze and Wills and shots of the eyes of the same Macra prop.

■ Whenever the word 'claws' appears in the script it has clearly been retyped over the word 'feeler', a remnant of a draft where the monsters were insects (for instance, the direction 'a claw appears at the window close beside them').

In his office, the Pilot accuses the Doctor of destroying three nerve circuits. The Doctor finds another circuit in the wall and destroys that too.

■ Some lines are omitted just before Doctor's act of vandalism. The Pilot angrily shouts, "Don't touch that." "I'm doing it to help you," replies the Doctor blandly. "You want to think your own thoughts, don't you? Not the thoughts of other people."

Ola enters to say that Ben has an urgent report. Ben and Polly rush in.

■ The Pilot's line, "Very well, Ola. You mean leave, I will deal with it," does not appear in the script; it was presumably added during rehearsals to get Ola out of the room.

Polly tells the Doctor and Jamie what she saw.

■ Polly's evocative description of a "great insect, like a crab" is not from the script; in the script she describes seeing, "Huge crabs. With claws," (retyped over "Huge insects. With feelers").

Ben says there are no such things as Macra...

■ ... helpfully letting everyone know what the monsters are called!

■ The word *macra* is a suffix for various species of beetle. According to director John Davies, he went to the Natural History Museum with designer Ken Sharp, where they saw a "crab-like creature" and "renamed the whole [story] because of this creature we found" (interview, **DWM** 254). Interviewed for Toby Hadoke's *Who's Round* in 2013, he recalled seeing a "very tiny insect" in the Entomological department "about the size of a pinhead" (probably the crab-like *Stenomorpha macra*).

The Controller's picture appears but Jamie doesn't believe the Controller really exists.

■ Two lines are omitted at this point. In the script after the Pilot says, "You've heard his voice," Jamie retorts, "It's a ruse," and the Pilot angrily insists, "He's there!"

The Pilot asks to see the Controller in person.

■ In the script: 'The picture of the controller moves about a little jerkily. It crumples slightly then it straightens out again.' However, the camera directions suggest that the image just goes out of focus.

The Controller is grabbed by what's *really* in charge of the Colony!

The Controller (Graham Leaman) appears on the screen.

■ In the script: 'The picture of the controller is moved aside' (again, this doesn't seem to have been what happened in the broadcast episode, as the camera direction is to just start the back projection of the pre-filmed material of the Controller). Then 'a figure can be seen moving into vision as focus is readjusted. On the screen we see a man who is undoubtedly the Controller [...] but he appears much older. He is nervous and blinks quickly. He licks his lips and is constantly glancing out of camera. He appears dazed and very uncertain. His lips do not move but the voice can still be heard talking.'

■ Jamie's line, "But he's an old man," replaces the scripted line, "Why doesn't he talk for himself?"

■ The reveal that the Controller's image is a façade recalls *Nineteen Eighty-Four,* in which Winston Smith learns that Big Brother does not exist but is merely 'a face on the hoardings, a voice on the telescreen' and 'the guise in which the Party chooses to exhibit itself to the world'. Additionally, the appearance of the real Controller recalls the novel's description of the enemy of the state, Goldstein, while, of course, the scene also resembles the reveal of the film *The Wizard of Oz* (1939).

But the Controller isn't the source of the Control Voice. A claw appears and drags him away!

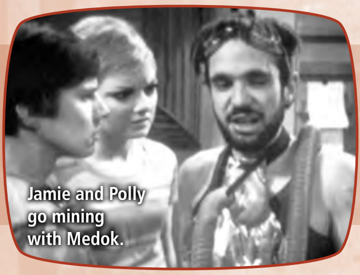
■ In the script, after the Controller says he will obey, the Control Voice can be heard (rising to a high unnatural pitch) saying, "Switch off. Switch off the visual communication. Switch off. Switch off. Switch off. Switch off." This is not in the broadcast episode.

■ In the script: 'From one side of the screen, a great cable-like claw whips into the picture and goes round the Controller. It begins to drag him out of shot as he struggles and gasps, his eyes wide with fear. The voice is continuing to screech as the picture fades from the screen.'

■ About a second of this scene was cut by Australian censors and appears on the *Lost in Time* DVD.

The Pilot calls Ola and tells him to take the Doctor, Jamie and Polly to the pits. Polly screams, "Macra! They're in control!"

■ According to the script, Ola and guard enter, but the Doctor's line, "Leave us alone," seems to be an unscripted indication that he and his friends are being grabbed. The cliffhanger is a medium close-up of Polly screaming her warning.



Jamie and Polly go mining with Medok.

The Doctor starts to work out what's going on....

Polly and the Doctor check the pressure dials.

A Macra in the mine advances on Jamie!

Episode 3

FIRST BROADCAST: 25 MARCH 1967

■ This time, while the camera script has the opening captions over the first scene, the story's name and the episode number were actually shown over the opening titles – the first time this ever occurred. By coincidence, or perhaps not, this momentous innovation was preserved by an Antipodean fan filming their television with an 8mm camera, the first of several clips from this episode which can be found on the *Lost in Time* DVD.

■ The reprise of Episode 2 was re-enacted which is why the censor clip from this episode differs from the censor clip of the same moment from Episode 2. The camera script is identical, so the difference was presumably unintentional. The re-enactment is also different in other respects.

Ola takes the Doctor, Jamie and Polly away to join the Danger Gang in the pits. The image of the Controller reappears on the screen and the Control Voice tells the Pilot to forget what he saw.

The Doctor, Jamie and Polly arrive at the pithead control room, where another jingle is playing.

■ The lyrics heard in the programme are:

'We are all happy to work.
We are all happy to work.
For the good of the Colony!'

After which they are unintelligible, but ending with an exclamation of, "Happy to work!"

■ The lyrics given in the script are slightly different:

'We are all happy to work.
We are all happy to toil.
For the good of the Colony,
Is the good of all.'

In the script, it's the half-rhyme of 'toil' and 'all' that the Doctor objects to – he mimics the voice and quotes "… happy to toil for the good of all." As this rhyme is not in the song in the broadcast episode, the Doctor appears to be objecting to a non-existent rhyme (or the rhyming of 'work' with 'work'). Nevertheless, this is one of the few moments of the episode that exists as an 8mm clip.

■ 'This is a fantastic set,' according to the script. 'Mechanism pumps continuously along one side of the set. These are shiny metal contraptions which move up and down constantly. They are futuristic and pump with the soft steady throb of a dynamo. On another panel there is a great range of dials. One huge dial has an indicator which vacillates continuously like the beating of a pulse. Lights flicker on and off. There are telephone-type instruments and on one wall there is the usual large screen. Doors lead in from an entrance hall and other passages lead off with indicators marking "Gas mixing station", "Gas shaft Nos. 1, 2 and 3".'

They meet Officia (John Harvey), who summons the Shift Leader.

■ Jamie's references to the Doctor being an "old man" are retyped over another term; "old codger" seems likely.

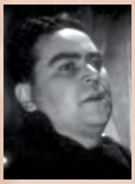
WHERE ELSE HAVE I SEEN...?

PETER JEFFREY (1929-99)

Pilot

Other *Doctor Who* appearances: *The Androids of Tara* (1978) as Grendel. **Other TV appearances:** See **DWM 483** as Black Rod; *Black Adder the Third: Duel and Duality* (1987) as King George III, A Mad Monarch. **Film appearances include:** *Carry On Doctor* (1967) as Wash Orderly; *Carry On Henry* (1971) as Bidet; *Carry On Abroad* (1973) as Postcard Seller; *Octopussy* (1983) as Bubi; *Top Secret!* (1984) as Mayor.

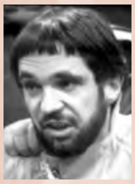
GERTAN KLAUBER (1932-2008)



Ola

Other *Doctor Who* appearances: *The Romans* (1965) as Galley Master. **TV appearances include:** *The Prisoner: Do Not Forsake Me Oh My Darling* (1967) as Café Waiter; *The Avengers: Homicide and Old Lace* (1968) as Kruger; *The Goodies: Tower of London* (1970)

TERENCE LODGE (1936-)

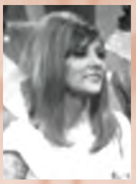


Medok

Other *Doctor Who* appearances: *Carnival of Monsters* (1973) as Orum; *Planet of the Spiders* (1974) as Moss. **TV appearances include:** *An Age of Kings* (1960) in various roles; *The Avengers: Man with Two Shadows* (1963) as Borowski; *The Avengers: The Wringer* (1964) as the Wringer; *David Copperfield* (1986) as Mr Spenlow; *Hands of a Murderer* (1988) as Inspector Lestrade. **Film appearances include:** *The Amorous Adventures of Moll Flanders* (1965) as Draper.

LUAN PETERS

(*aka* Karol Keyes, 1946-)



Chicki

Other *Doctor Who* appearances: *Frontier in Space* (1973) as Sheila. **TV appearances include:** *The Caesars* (1968) as Agrapinilla; *Fawlty Towers: The Psychiatrist* (1979) as Raylene Miles. **Film appearances include:** *Lust for a Vampire* (1971) as Trudi; *Twins of Evil* (1971) as Gerta; *The Flesh and Blood Show* (1972) as Carol Edwards.

> 'The reveal that the Controller's image is a façade recalls George Orwell's *Nineteen Eighty-Four*.'

The Shift Leader turns out to be Medok, who was thrown out of the correction hospital as a hopeless case. He reminds Officia that they are entitled to leave someone behind as a supervisor. The Doctor stays in the pithead while the others leave.

■ A line is omitted; after Jamie suggests that the Doctor might use the opportunity of staying in the pithead, the Doctor replies, "Great minds think alike, Jamie…"

Ben enters the pithead, observing the Doctor.

■ There are brief 8mm clips of the Doctor surveying the room before Ben appears behind him and of him telling Ben it's hard for him to struggle against the voices.

■ Although there is no mention of it in the script, a rustling on the soundtrack indicates the Doctor offers Ben a sweet from a paper bag.

Officia takes Medok, Jamie and Polly to the mine.

■ 'The shaft is a well-constructed and properly lit section with a recess. In the recess a power unit throbs rhythmically. Other machinery is in action beside it. A large slot machine is worked by Officia. Officia is taking from it a couple of work outfits which he gives to Polly and Jamie. These consist of shiny, metallic type aprons, gloves, helmets.'

An alarm sounds, warning of a gas strike.

■ A line is omitted, Medok saying, regarding the gas, "It must be flooding along the shaft!"

They quickly help the other mine workers plug a leak with a cable to draw out the poisonous gas.

■ 'Another girl is struggling to hold a metal pipe in place while a man hammers it into the side of the shaft. Both are panting with fatigue. Sweat runs from them. They are dirty, grimy. The sound of gas escaping from the hole they have made is loud and at a high pressure. The man tests the pipe and begins to fit a screw top to the end of it. They wear outfits similar to the ones Polly and Jamie have got. But they also have a gauze pulled across the face. The man begins to cough and has to support himself against the side of the shaft as Medok leads his party up with the cable.'

The Doctor deduces the formula of how the power supply works and chalks it on the wall. The Pilot enters and demands to know how the Doctor knows their formula.

■ In the script, the Pilot says, "It's a secret known only to three selected brains in the Colony." Jeffrey changes this to "three people", and later on omits the "brains" part of "a formula that has taken our combined computers and brains years to perfect".

Jamie spots a door which he suspects leads to an old shaft. Officia is caught by a gas leak and Jamie grabs his keys. Ben appears and carries Officia away. Jamie uses one of the keys to unlock the door, setting off an alarm. Medok goes after him, leaving Polly alone in the mine.

■ There's a brief 8mm clip of Polly saying, "Hey, wait! Don't leave me down here!"

Ben takes Officia to the pithead where he recovers and notices that his keys are missing.

Jamie makes his way through a dark, cobweb-strewn tunnel. ►

◄ ■ There's a brief 8mm clip of Jamie saying, "Who's there?"

Behind him, Medok is killed by a Macra!

■ In the novelisation, Medok is only knocked unconscious. When he wakes, he finds that the Macra that grabbed him has been overcome by a gust of fresh air and he escapes to the surface.

Control refuses to give Officia permission to order the guard to enter the forbidden ground around the exit to the old shaft. Officia leaves to find out who has escaped. Ben tells the Doctor that Jamie is the one who escaped, because he saw him take the keys. He didn't report it, but isn't sure why.

Jamie discovers Medok's corpse. Then he sees a Macra moving towards him...

■ There's a very brief 8mm clip of the moment Jamie realises he is not alone.

Polly runs into the pithead, where the Doctor is trying to analyse the gas.

■ The final line of this scene is omitted; in the script, Officia returns and says, "What have you been doing?"

The Macra with Jamie appears to be inert. Jamie prods it with a stick – and its pincer moves!

■ In the camera script Jamie throws a small stone at the 'insect man', then some bits of broken salt rock, then prods it with a piece of stick, but going by the soundtrack there doesn't seem to be time for all this. Then 'the great eyes turn slightly to look at him', but going by the telesnaps it merely lifts one pincer; its eyes remain unlit.

The alarm falls silent. In the pithead, Officia says this means Jamie is close to being caught.

■ It's not clear how Control can know what is happening in the shaft, unless the Macra with Jamie has some way of communicating with Control. Maybe the Macra are telepathic, or can communicate using radio waves, or subsonic or ultrasonic sounds?

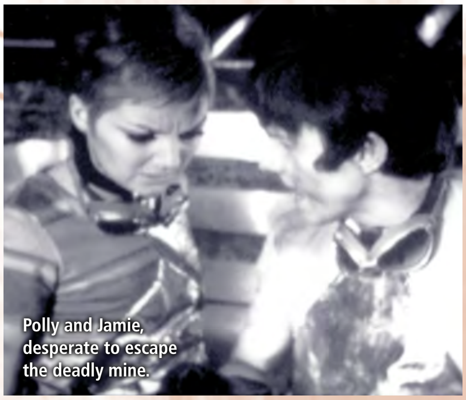
The Macra edges towards Jamie.

■ In the script, Jamie says, "You horrible beastie. Did the devil send you? You're an insect from the pit of Satan!"

In the pithead, the Control Voice orders Officia to divert the mined gas into the old shaft.

■ There's a brief 8mm clip of Polly saying, "The old shaft, Doctor! That's where Jamie is!"

The Doctor tells Polly they aren't doing it to poison Jamie but because there is something in the old shaft they wish to keep alive.



Polly and Jamie, desperate to escape the deadly mine.

■ There's a brief 8mm clip of the Doctor delivering this line.

Officia begins the transfer of gases to the old shaft as a jingle plays.

■ The lyrics heard in the programme are:

'A Colony, a Colony is happy to obey,
A Colony is happy to obey!
Control, Control has only got to say, to say, to say,
Just put us to the test!'

Jamie coughs as the tunnel fills with smoke and bubbling foam.

■ The script has Jamie facing an 'insect' which shudders and twitches, followed by its feeler jerking and then moving more strongly.

The Doctor examines the pipes as the Control Voice orders Officia to increase the flow.

■ Troughton reworks the scripted line, "Now let me see. If this is the system in use it would go from here to here," to make it more of a deduction based on information from the previous scene: "Seven and 11. If that's the system in use, it must go from here round up to there..."

Jamie runs from the Macra – but finds another one blocking his path!

■ The climax to the episode was shot out of sequence and then edited to provide a gripping finale. As recorded, it was... shot 109: Jamie runs towards the camera; shot 111: a Macra approaches from right to left; shot 112: Jamie looks from right to left; shot 116: a close-up of the Macra's eyes; shot 110: Jamie runs into a Macra; shot 113: a Macra approaches from left to right; shot 114: Jamie looks from left to right; shot 115; a close-up of Jamie's eyes.

> **"The conditions under which certain things can live, can mean death to others..."**
>
> IAN STUART BLACK, WRITER

Episode 4

FIRST BROADCAST: 1 APRIL 1967

The Doctor tells Officia that, according to his calculations, the pressure gauges are wrong. Officia reveals which are the inflow pipes, and the Doctor reverses the air flow.

■ The Doctor says "O U T spells 'out'", a line from children's 'choosing rhymes', such as *Eeny, Meeny, Miny, Moe*.

Jamie is grabbed in the Macra's claws, but then they are both buried in a rock fall.

Officia calls for a guard, but Polly locks the door.

Jamie climbs out of the rock fall and as fresh air fills the shaft the claws drop away from him.

Ola and his guards start trying to break in. The Doctor and Polly leave by another door, then Ola and his guards burst in. The Doctor and Polly lock themselves in what appears to be a cupboard with a lot of pipes. The Doctor decides to find out where they lead.

■ The script describes the Pipe Room as 'a small section like the interior of a ship. It is a mass of pipes and air vents which lead in, interconnect and disappear towards the back of the section.'

■ Troughton changes the line, "Or is there? Ah well, there's only one way to find out," to, "Well, I *think* there's no need to be afraid. Come on, let's find out!"

Officia restores the flow of gas into the old shaft.

Near the top of the shaft, Jamie forces open a rusty grating and wriggles through into a cupboard. He can hear the Leader of the Cheerleaders (Roger Jerome) outside in the colony hall, rehearsing the cheerleaders (Terry Wright, Ralph Corrigan).

■ After all the talk of the exit of the old shaft being in 'forbidden ground', it's a little inconsistent – if not convenient – that it also has an exit right in the middle of the colony!

■ The camera script again lists the cast in order of appearance, indicating that Sunnaa and Chicki are also present in this scene. One again, Chicki is not mentioned in the script, but there are at least two female voices audible and a series of telesnaps where we can clearly see Chicki and Sunnaa. In this episode Chicki was played by Luan Peters (credited under her stage name Karol Keyes).

■ The chant is heard in two sections. The full chant, should you wish to join in, is:

The Doctor gives Officia a nasty surprise.

Jamie is recaptured by Ola.

The Macra are in control!

Ben pulls a lever – and there's an explosion!

A rarely seen shot showing the police box prop in the studio.

'All right? All right!
What do you know? We all know Control is right and we must obey!
Let them know, let them know! Let them know they're happy!
Greet the morning with a shout! Everyone up, the sun is out!
Rah rah rah! Rah rah rah!
Cheers for the Colony, we're the gang that works the hardest and we must obey!
Obey Control, ring the bell!
Rah rah rah: Rah rah rah!
Work well: Ring the bell!'

Jamie tries to sneak past. The Leader assumes he is one of the dancers and reminds him that to get to the "Happy Colony Finals" he needs to give them something "gay and cheerful".

■ Taken in conjunction with Roger Jerome's mid-Atlantic Hughie-Green accent, this could be taken as a satirical reference to the contemporary talent show *Opportunity Knocks.*

Jamie demonstrates the Highland Fling, so named because it ends with him flinging himself out of the hall!

■ Anticipating David Brent's infamous dance from the sitcom *The Office* (2001-03), the scene is described thus: 'Jamie goes into what is in fact a Highland Fling. The Leader and cheerleaders clap to the rhythm of it – and perhaps improvise a tune.'

Jamie is carried back into the hall, followed by Ola. Ola orders Ben to tie Jamie up and tell the Pilot that the stranger has been found.

■ Ben is 'a man trying to wake out of a dream'. His anguished protest, "Jamie, I'm..." is an unscripted addition.

The Doctor hears the Control Voice. He and Polly peer through a porthole to see a Macra in a control room. It pulls a lever and the Control Voice orders the day shift to begin work.

■ This Macra appears to be lighter, smoother and shinier than the others. However, there was only one full-size Macra prop, which was seen earlier in the episode, so there wouldn't have been time to repaint it. In addition, the Macra seen here has a rear carapace, dark eyeballs, and later turns rapidly on the spot, suggesting that although the control room was a full-size set, the Macra itself was a model placed close to the porthole to give the effect of it being large enough to fill the control room.

■ The Doctor tells Polly that the Macra are analogous to germs. However, this doesn't explain how they ended up in control, or why the Macra in charge is seemingly more intelligent than the others. Did the Macra help install the Controller or was he already in place? The answers aren't to be found in the script. Perhaps the story was originally about mutated ex-miners, with the Controller forced to conceal his true form in order to maintain a supply of life-giving gas to his fellow mutants?

■ The Doctor observes that the Macra depend upon the poisonous gas. According to Black this was the theme of the story: "The conditions under which certain things can live, survive and flourish can mean death to others. The contrast was a simple idea that interested me." (See interview in **DWM** 170.)

Polly suggests they bring the Pilot there to show him that the Macra really do exist.

The Pilot enters the colony hall and points out that Ola didn't actually catch Jamie.

■ Jeffrey rephrases the scripted line, "Ah, so he turned up of his own accord," as "I see. So in fact, he gave himself up."

The Doctor and Polly walk in and ask the Pilot to come with them. The increasingly hysterical Control Voice orders the Pilot to return to work.

■ In the script, 'The theme tune plays at a faster tempo than usual, a jumble of sounds.'

Ben follows the Doctor and the Pilot to the pithead. As the Doctor and the Pilot enter the Pipe Room, the Control Voice announces that Ola is now in command and all guards are to take orders from him.

The Doctor shows the Pilot the Control Macra and agrees that the creatures must be destroyed.

■ Judging by the telesnaps, the Macra suddenly turns towards them. In the script, 'The insect man turns and stares at the porthole. For a moment the creature clearly sees the Pilot. Then it turns and in agitated fashion manipulates the instrument before it. The pianola machine begins to operate.'

They return to the pithead, where Ola is waiting with his guards and Polly and Jamie. The Control Voice orders Ola to lock the three strangers and the Pilot in the Pipe Room.

■ A line is omitted here, the Doctor telling Jamie, "There is nothing we can do... at the moment."

The Voice orders Ola to clear the building. Jamie smells gas being pumped into the Pipe Room. The Control Voice tells them they will completely helpless in four minutes.

Ben enters the pithead control room and speaks to his friends. He can't open the Pipe Room door. The Doctor tells him to go to the control desk and switch on both the gas inflow and outflow. Ben throws a lever and there is a series of explosions...

■ ... which somehow destroy the Macra without harming Ben or his friends. Black gives the Doctor a brief explanation in the novelisation: "The artificial structure in which [the Macra] survived has been blown apart."

■ In the script, 'The picture of the Controller is defocused.' From the telesnaps, we can see that the director added a 'negative' effect by over-exposing the camera, after which the picture goes blank.

■ But is this the last we will see of the Macra? No! They made a long-awaited return appearance in *Gridlock* (2007), set in the year five billion and fifty three on the planet New Earth, in which they had devolved into dumb beasts feeding on exhaust fumes. The sinister crustaceans also menaced the Doctor in the *Decide Your Destiny* novel *Claws of the Macra* (2010).

Later, the Pilot thanks the strangers for saving the colony.

■ The Doctor tries on a majorette's hat, the final outing for the running gag of the Doctor sporting silly headgear instigated in *The Power of the Daleks* (1966).

■ The Doctor's line, "More haste more waste, pleasure is for you to taste," is meant to be him quoting a motto, but Troughton neglects to prefix it with the line, "As they say here..." Later, he skips the line "Not that! They can't make a governor out of me!"

Hearing that the colony intends to make the Doctor the next Pilot, the Doctor and his companions slip away by dancing through the crowd...

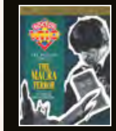
■ Black added a final scene in the novelisation of Medok watching the Doctor and his friends depart in the TARDIS.

FURTHER INFO

DVD

Surviving clips features as part of the three-disc set *Lost in Time*
COMPANY 2|entertain
YEAR 2004
CAT NO BBCDVD 1353
AVAILABILITY Out now

CASSETTE



COMPANY BBC Audio
YEAR 1992
AVAILABILITY Deleted

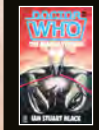
SOUNDTRACK

COMPANY BBC Audio
YEAR 2000
AVAILABILITY Deleted. Reissued in 2012 by AudioGO Ltd as part of *The Lost TV Episodes Collection Four: 1967*, currently unavilable.

AUDIOBOOK

COMPANY BBC Physical Audio
YEAR 2016
AVAILABILITY Out now

NOVELISATION



COMPANY WH Allen & Co PLC/ Target Books
YEAR 1987
BOOK NO 123
AUTHOR Ian Stuart Black
AVAILABILITY The novelisation does not exist! There is no novelisation!

THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team!

TELEVISION

BBC ONE
BROADCAST Saturday 6 May 2017

Knock Knock

The sound of creaking isn't generally an indication of something in rude health – but this episode of *Doctor Who* might prove to be the exception...

REVIEW BY **GRAHAM KIBBLE-WHITE**

'*Infestation of the Dryads*!' Presumably that's the title the Doctor has assigned this adventure in his personal canon. A Dryad is a tree nymph in Greek mythology. I know this because I went and looked it up. *Doctor Who* often takes from the classics.

No one person could ever be equal to those tales, but *Knock Knock*'s writer, Mike Bartlett, comes closer than most. As guest-star David Suchet referenced last issue, this is the man behind one of the BBC's most successful dramas of recent times, *Doctor Foster* (2015), which climaxed with a viewership of over 10 million – a staggering amount in the new money of broadcasting climes. He's also won multiple Olivier awards, and just to rub it in, four days after his *Doctor Who* début, BBC Two brought us his adaptation of his own much-lauded play, *King Charles III* starring the late Tim Pigott-Smith.

What's my point? Only a reminder of the writing power that goes into modern *Doctor Who*. No offence to the brilliance of those who came before, but bagging an episode is no longer a nursery slope into *Shoestring*. It can be a peak to be conquered by a talent who is already operating at high altitude. While Bartlett (and let's just throw in the fact he was a former writer in residence at the Royal Court), utilised blank verse for his monarchy drama, it's pleasing to see him equally proficient in the texts of *Doctor Who*. Both the Shakespearian and the Holmesian are brothers in his armoury. "Sleep's for tortoises!"

It all starts with Little Mix's *Weird People* (I Googled the lyrics to identify artist and title). The opening feels a little like a *Hollyoaks* montage, as the fresh fresher faces of Bill and co tour Bristol's property rental market. But as we reach the bit that takes us into the theme music, the soundtrack has sloped into Bach's *Violin Sonata No.1 in G minor* (Shazam for that one). In a way, those pieces represent the gamut of this story. At one end, the small, but painful, politics of new friendships. At the other, the loneliness and resentment of bereavement. Both themes interweave beautifully throughout.

The first, of course, comes through Bill, and the fact that now the Doctor has moved her on in life, it's time for her to move out. The fledgling is flying the coop, and although that doesn't mean she's actually leaving the TARDIS, it does require some new rationalisation of her relationship with the Time Lord. "Basically, this is the part of my life that you're not in," she tells him, shortly after he's spoken aloud the dark secrets of her Spotify playlist, inadvertently demolishing her self-built new persona.

I admit, I long for someone to once more throw in their lot, and shack up permanently on board the time-ship (wouldn't you be there in a heartbeat?), but I like the discussion that's opened up; particularly the way Bill gives their association some kind of context by calling the Doctor 'grandfather'. Where once the show was fearful its leading man was too young, since 2014 it's seemed to have an even greater anxiety about the fact this incarnation looks like a chap in his late fifties. Sometimes a chap in his late fifties who is a bit out of puff. Embracing this is the right thing to do. Particularly as right now, the grandparent-grandchild relationship feels like a fresh situation, not just for *Doctor Who*, but British TV drama.

It puts both a closeness and a distance between the two characters. He is her guardian, and opens up to her in a way he won't for anyone else. And she to him. But that profound generation gap also means he can't intrude into the complications Bill faces when it becomes apparent Shireen is going to default on their plan to nab adjoining rooms.

POLICE TELEPHONE
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PUBLIC
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TARDIS removals! The Doctor helps Bill move into her new home.

Granddad isn't happy.

Pavel becomes the first victim of the Dryad infestation…

'As Eliza asserts control over her son, hushing and holding him, it reminded me of a scene in the Seventh Doctor story *Ghost Light*.'

That's not his world. In those cases, the Doctor is better off outside, licking his finger to take an *ad hoc* wind-reading. Or at the back of house somewhere, conducting a survey of the property's utilities. Or cutting through everything by asking the Landlord: "Who's the Prime Minister?"

The Landlord is a wonderful creation, clad in muted browns. That's doubtless an allusion to his odd allegiance with the house, but it also makes him appear as if lifted from a sepia photograph. David Suchet displays exemplary judgement in his portrayal. It's all about small movements and a mild intonation – the exhibition of good manners from way back when. "Discretion is second nature," he explains, when it seems he has let himself into the property. There's something more, though. The Landlord, perhaps, is a personification of grief. He's so contained, he reads as being impeded by his mourning. There's a moment in his life he simply refuses to move on from. "Hope is its own form of cruelty," he says.

I have questions, though. Does he have some kind of otherworldly power that allows him to disappear when he is momentarily out of sight? Perhaps he is devolving into the walls and then back out? Also, what became of his father when his mother took ill? Was he sacrificed to the creatures too, so that she may live on in her crooked form? That could be so.

The Landlord's story ends with him reverting to the child he's never outgrown. We learn his name is John, as Eliza asserts her control over her son, hushing him and holding him. It reminded me of the scene in the 1989 Seventh Doctor story *Ghost Light*, when Gwendoline realises Mrs Pritchard is her mother. "Mama, I thought you were lost," she says. "Oh I am, my dear. We both are," is the reply. It's another instance of an ossifying relationship between parent and child. Literally in their case. Actually, that tale is a good companion to this. Each are set in lightning-conducting haunted houses and both send characters up "the wooden hill" to a horror movie death. Take from the classics? I'd like to think Bartlett also had this one in mind.

K*nock Knock* continues this series' incredibly strong run. There seems to be a new clarity, and therefore strength in the storytelling. This adventure knows what it is, and what it needs to do ("I keep thinking there's going to be one of those bookcases where you pull a special book and there's a secret passage," says Paul, knowingly). But we shouldn't understate how much Bill's character has also contributed to this new era of sanity. As successful a creation as Clara Oswald was, I'd say she was apiece with the Doctor's world. Bill is more like us – and after four stories is still challenging (but not rubbishing) the rules. Because, although it made sense to her predecessor in the TARDIS, 'Time Lord' really doesn't sound like a name for a species, does it? Let's set Ms Potts to work on what's in the Vault, next. I bet it wouldn't take her long to point out this is starting to get a bit 'Sherlock's sister'.

One last thing I had to look up in writing this piece: 'binaural'. I think it's a sound recording method, using two microphones, to create a 3D soundscape. A binaural audio edition of *Knock Knock* was made available on BBC iPlayer after the BBC One transmission. The idea being, you listen to it wearing headphones – the crashes, the bangs and the wailing wainscoting – and you'll feel at the heart of the action. Which I probably will do at some point. But, to be honest, as it went out on Saturday night, I was already there. DWM

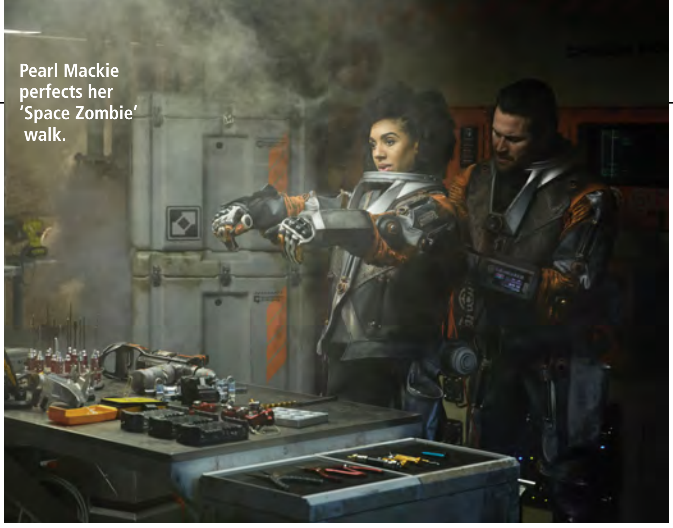
TELEVISION

BBC ONE
BROADCAST Saturday 13 May 2017

Oxygen

Did the adventure on Space Station Chasm Forge leave us breathless with excitement, or was this fifth episode running on empty?

REVIEW BY **GRAHAM KIBBLE-WHITE**



Pearl Mackie perfects her 'Space Zombie' walk.

In 1962, Aldo Novarese designed the future, and he called it Eurostile. A geometric, sans-serif typeface, and a successor to the similar Microgramma (1952), it became the *Doctor Who* credit font from 1966 through to the end of the decade.

As the brilliant website *www.typesetinthefuture.com* notes, so many sci-fi productions have opted for the modernist Eurostile (more often than not in its Bold Extended variant) that it's become a more effective indicator of the world of tomorrow than any marquee effects shot. You'll see it in *2001: A Space Odyssey*, *Silent Running*, *Moon* and *Space: 1999*. And it's all over *Red Dwarf* (NB Matt Clark, one of the graphic artists credited on this episode also worked on the upcoming 12th series of the space sitcom).

Visually pleasing, yet almost utilitarian, it's the right aesthetic for a workaday future, and it's deployed liberally all the way throughout *Oxygen*. Yup, Jamie Mathieson's tale is set very much in a Eurostile universe, where doors do not glide apart with a pacifying *shhk-shhk*, but instead part unwillingly, grinding their gears. As the Doctor's opening remarks make clear, we're galaxies away from the carpeting and loungewear of *Star Trek*. "Space, the final frontier," he says, because sooner or later he *had* to. "Final, because it wants to kill us."

This is one of the precepts of the chilly, scary, but not *entirely* successful adventure. Space is inimical to life. That's encapsulated by Ellie telling Ivan, "I want to have a baby with you," – a beautifully delivered line, by the way – just before she's subjected to the void. But it's even more vivid in the scene where Bill and company are in the airlock, about to go outside, and her automated suit removes her helmet. Director Charles Palmer's choices of shot are exemplary, a burst of close-ups and then… silence. Her breath turns to crystals in the vacuum, a visual ellipsis which communicates this dreadful pause. We see her skin become mottled and start to die. It's almost beautiful. Then we're back in the chaos of living, with the sound of laser bolts and footsteps (an artistic license in space, unless the thin bubble of oxygen generated by their tech is enough to communicate such things).

Since its return to TV in 2005, *Doctor Who* has excelled in bringing us a quasi-practical depiction of living, and more specifically, toiling among the stars. *Oxygen* is of a piece with that. The Chasm Forge station is foremost a workplace, a slightly loveless and clunky environment (with a lot of corridors, because this is a very corridors-y story).

Which brings us to Mathieson's other big concern: capitalism. And does it feel a little like student politics, this unilateral cynicism about the making of money? "Last log entry: station declared non-profitable," says the Doctor, prompting Nardole to wisecrack: "Yeah, your workers dying will do that for you." It's droll, and the show has a long history of socking it to The Man, but the truth of the matter is, we're all here today on the back of commerce. The words I'm writing, the device I'm using to write them with, the means by which they're delivered to you – it's all propelled by cash flow. Sure, *bad* capitalists are bad, but is that capitalism *per se*? I don't know. I'm getting out of my depth now. I only did English and Film & Media Studies. But I would have welcomed something more than the thudding money-making = evil. Nevertheless, it does gift the Doctor a peach of a line: "Like every worker everywhere, we're fighting the suits." Amen, brother! I also concede it's the right call to keep the real enemy off screen, because that's an entirely accurate representation of corporate culture, where head office remotely makes the global decisions that impact upon the grunts on the frontline.

Against this backdrop, we find one of the most affecting and personal scenes the show has brought us in recent times – and that's when the Doctor has to leave Bill behind as the corpse astronauts surge in. It's heartbreaking. Peter Capaldi seems so hopeless and Pearl Mackie so vulnerable. Plus, has there ever been a truer expression of total fear than her final scream, "Mum!"? Sadly, the story's closing revelation, that the Time Lord is now blind, and intent on keeping this information from his companion, feels more as if it's from Kylie Finkler-era *Neighbours*. It just lacks the same kind of emotional truth as Bill's last gasp. Maybe it'll play out in a way that will justify this storytelling decision, but right now it seems entirely arbitrary. An obstacle thrown in, until it's not needed again – because we all know this isn't going to be the new status quo.

Let's not end on this sour note. Let's pull out, and look back on *Oxygen* as a whole. By my reckoning, it's a solidly constructed story, both in physicality and plotting (the commodification of O_2 is a very clever central device). It's not going to go down as my favourite this year, but it's solid, utilitarian *Doctor Who*, so it's still a bit of a design classic.

Fighting the suits – *Doctor Who*-style.

TELEVISION

BBC ONE
BROADCAST Saturday 20 May 2017

Extremis

Can you handle the truth? We put the *Veritas* under the microscope, and live to tell the tale…

REVIEW BY **GRAHAM KIBBLE-WHITE**

Long ago, Missy prepares for her own execution…

`'The water evaporates.`
`The black water evaporates`
`The fast river evaporates.`
`The crack is dead.'`

In 1982, that message aggravated the imagination of a handful of participants tackling *The Hobbit* video game – an adventure told and played in text – on the ZX Spectrum home computer. As they had inadvertently discovered, that quixotic word-jumble would appear on screen if you tried abbreviating the command '`OPEN DOOR`' to '`OP DO`'. For some reason, those four letters input in that order resonated deep within this 40KB rendering of the Shire. A programming bug that tore Middle Earth asunder, to witness it was to get a glimpse of *something* escaping from the game, and a torrid sensation that there are more things in heaven and Earth, Hungry Horace, than are dreamt of in your philosophy.

Broadly speaking, this is how *Extremis* by Steven Moffat wended its way across Saturday night. At the halfway point in this, Moffat's last series of *Doctor Who*, it felt like a distinctive turn back towards a more ambitious, high concept storytelling style. Did you spot it? The screen-glitch as we came out of the titles that indicated we were now inside the simulation? As ever, the clues were there, props to an audacious revelation that most of what we'd been watching wasn't real. Essentially, *it was all a dream*, fiction's worst get-out clause – except in this singular instance. In part, that's because, even after switching it off, the events in this adventure will continue to have purchase on the overall story *Doctor Who* is telling us right now. "Something is coming," the Time Lord cautions Bill at the story's close, and for once that well-worn device in foreshadowing has substance.

Moreover – and here's where it really sparks up – the tale engages with the idea from the inside out. We're privy to the perspective of what it might be like to be a simulacrum that's so successful it's achieved self-awareness (discussions of sentience are a bit of thing this year). In doing so, Moffat taps into the Event One of all existential thinking, the child's first philosophical question: what if none of this is real? What if I'm actually Thorin in *The Hobbit*? ('Thorin sits down and starts singing about gold.')

In *Extremis*, the characters in the know take the '`OP DO`' route, which, until we're fully aware of what the game is, means discussion about the Catholic 'sin' of suicide – "They read the *Veritas* and chose Hell" – and mass euthanasia at CERN. As foolhardy as it might appear, to introduce such things to a Saturday night, it seemed to me to be done with some tact. That we don't hang on for the resolution of the countdown clock in Switzerland is very much the right move. As for the theological sensitivities of the former, I'm a complete chump about such things, and in no place to judge. There might be letters, but I liked the Doctor butting up against organised religion in a way that wasn't necessarily antagonistic, with Cardinal Angelo offering him an opportunity for Confession. That said, the gag about Pope Benedict IX being 1) a woman and 2) apparently 'up for it' might prove one little desecration too many. And what to make of the fact the Doctor is forming an allegiance with the Vatican against baddies who, coincidentally, have also shown up in vestments?

But I've been pontificating (oh my cleverness!) without saying if I enjoyed the story. I did. Not only is this smart *Doctor Who*, but as referenced in last month's **DWM** preview, it's something of a global thriller, giving Murray Gold reason to bring in an echo of John Barry's *Thunderball* refrain. I also liked where it moved the characters to. Finally, we begin to understand Nardole's remit, and it's telling how much he's become a confidante for the Doctor and at times an emissary between he and Bill – it's Nardole who briefs her on the situation when she comes on board the TARDIS. With this in mind, the ongoing blindness storyline, and specifically the Doctor's attempts to keep it a secret from her, didn't feel so spurious. "I don't like being worried about," he explains. "Around me people, should be worried for themselves." Hmm, okay. I'll buy that.

Better still: Missy! While she arrives in fine sarcastic form – "Oh Doctor, I didn't expect you!" – it was fascinating to see her in reduced circumstances. One can never be sure, but her pleas for clemency seemed genuine, peeling back her relationship with our hero. "I am your friend," she says. There's a hint of that 1,000 years on, when he is outside the vault: "They can't know I'm blind, Missy, no-one can know," he whispers. Here she is, also his Father Confessor.

Yet, is it truly her who waits inside? I'm not sure. Dramatically, there's a clear gap between saying she's there and actually showing it. It means there's plenty of scope for our understanding to change once more. For the game to break again.

`'You wait.`
`Time passes...'` DWM

> **'One can never be sure, but Missy's pleas for clemency seemed genuine, peeling back her relationship with our hero.'**

In the White House, the digital Doctor manages to get one over on the Monks.

TELEVISION

BBC ONE
BROADCAST Saturday 27 May 2017

The Pyramid at the End of the World

The Monks have arrived on Earth, and they're seeking our approval. But will our reviewer give it unconditionally?

REVIEW BY **GRAHAM KIBBLE-WHITE**

Looking for a mandate from the people, the Monks have parked up at a busy junction. "We must be wanted," they tell us from their battle bus. "We must be loved. To rule through fear is inefficient."

You can see what I'm doing here, but it's rather thrilling that Peter Harness and Steven Moffat's story aired in the final fortnight of a General Election campaign. Unless they're also modelling the future, we can safely assert neither had any reason to think this would be the case when they were collaborating on the script. Nor even when the story went into production. It means any lampooning we *think* we can identify within is absolutely inadvertent. Even the way those freaky friars are foisting a snap decision upon the populace, namely, "Do you consent?"

Besides, *The Pyramid at the End of the World* doesn't feel like it's trying to be a satire, it feels like it's trying to be a political thriller. This is a return to the world delineated in *The Zygon Invasion/The Zygon Inversion*, the Middle Eastern-proxy that is Turmezistan, and to the idea that, when the chips are down, the Doctor is President of the Earth. The series just about got away with that notion last time, because it landed like a gag, but it's a mistake to give it another airing. The idea superpowers would come to a consensus and assign responsibility to a singular individual is insane. It's a similar kind of thinking that has the Doctor lift a Russian, an American and a Chinese military leader from the field, and then act as if he is now in *de facto* communication with each state.

This is the global situation as seen in the video for *Two Tribes*, a simplicity that works against the complexity and messiness that should drive a truly compelling political narrative. I remained resistant to the scenes in that Turmezistani bunker. Llya, Colonel Don Brabbit and Xiaolian come to a resolution they're not going to fight each other... but what does that even mean? How could this singular decision be communicated back to, and gain consent from, each individual's country? Although the story appears to make important strides at this point, the territory it gains is so easily ceded as to be worthless.

It's a shame, because, the notion we're in our final days is tremendously thrilling. The lure of apocalyptic drama, I think, is two-fold. There's the perverse pleasure to be had in seeing everything at its worst, but it also appeals to our vanity, that *we're* the ones who are going to be there for the conclusion. "The end of your life has already begun," says the Doctor in soliloquy, which is a heady notion. Better yet, we see that the root of a globe-shifting event is in a poorly resourced lab in Yorkshire. It's the operatic versus the ordinary – something *Doctor Who* does singularly well. We've got monastic extraterrestrials in their pyramid spaceship vs the Earth's combined superpowers, but what it comes down to is the highly pedestrian chain of events which begins with Erica's reading glasses getting squished. This wing of the plot really *lives*, with its cups of coffee and the matey in-jokes between Douglas and her ("Well, it would be rude not to"). Even if the security protocols seem a bit wonky, this is the veracity that goes AWOL whenever we cut back to the UN Secretary and his new pals.

> **'The operatic versus the ordinary – something *Doctor Who* does singularly well.'**

Meanwhile, now we're getting to know them, the Monks are turning into quite a delicious foe. They are not so much the purveyors, as the *surveyors*, of doom. In the same way no-one wants to discover a police officer on their doorstep, the mere arrival of these creatures is an accompaniment to calamitous news – even though it's news yet to come to pass. "You are corpses to us," says one. Their insistence upon consent is a further curious twist. A cruel one, perhaps. "We must be loved," they say, before they will intercede, and isn't that a little like the Doctor himself in this episode? He, who tells Erica, "You'll develop a pretty intense crush on me..."

Much as *The Pyramid at the End of the World* has flitted between the global and the parochial, the baddies also reveal a domestic aspect when one comes to the front door of his Pyramid to put a flea in the Time Lord's ear. I thought of the Mark Gatiss incarnation of the Doctor in *The Web of Caves*, opening the TARDIS to David Walliams. I longed for the robed cadaver to also momentarily snap at someone unseen in the innards, "It's for me!"

It's true, I didn't fall in love with this week's adventure. But I'm happy to pledge my devotion to those guys. DWM

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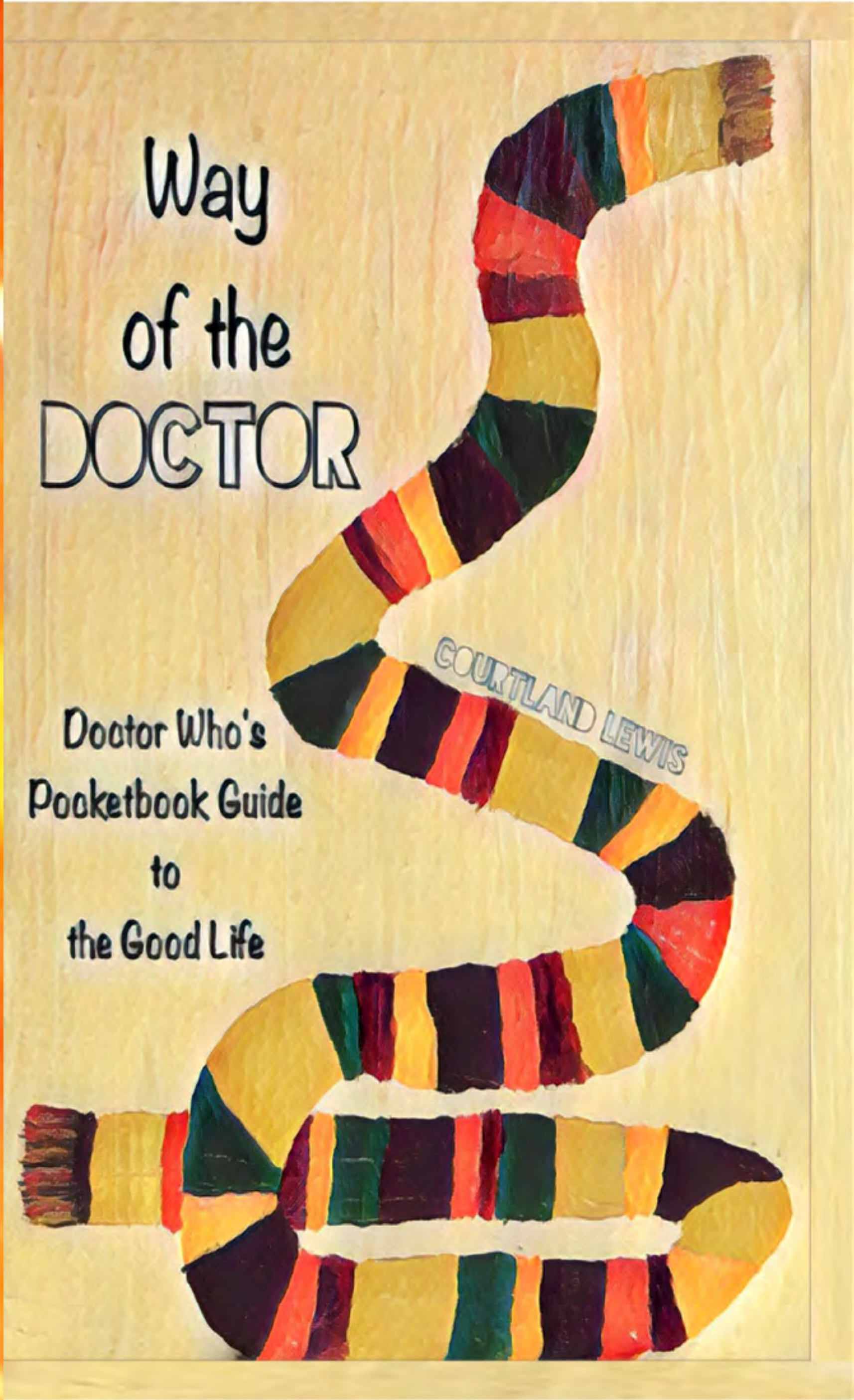
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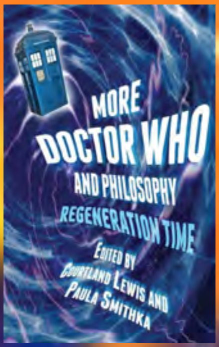
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BOOK CASE

BBC BOOKS

Three new novels are available now from BBC Books, which take the Doctor and Bill on untelevised adventures…

REVIEW BY **STUART MANNING**

REVIEWED THIS MONTH

■ *Diamond Dogs* by Mike Tucker, *The Shining Man* by Cavan Scott, *Plague City* by Jonathan Morris (featuring the Twelfth Doctor) **RRP** £6.99 each

Here's a confession – I miss the Target *Doctor Who* novelisations. My heart just sinks when I'll occasionally see a fan-made cover for *Doctor Who and the Rose* online and vainly long to own a dog-eared copy of my very own. As a *Doctor Who* fan growing up in the 1990 on a trickle of VHS releases and limited pocket money – I never did succeed in scraping together that £19.99 for the *Planet of the Spiders* double-pack – those paperback books were a godsend. They were affordable, in seemingly endless supply and faithfully documented, improved upon and occasionally even made apology for the TV show's highs and lows.

Today, BBC Books' standalone novels are doubtless products of enthusiasm and dedication, but have to be content to slot into what nooks the parent show allows. Whether adding nuance to the breathless storytelling that 45 minutes of airtime demands, or ticking off possibilities that the television show hasn't got around to, it's a modest niche, but one that has kept the books relevant.

The latest batch of novels benefits from having a new TARDIS crew to play with, and as such feel much more of an event than more recent offerings. In Pearl Mackie as Bill Potts, *Doctor Who* has hit upon one of its most appealing companions of the modern era, while Matt Lucas has quickly made his mark as the Doctor's one-man Greek chorus. These are good times.

For my money, much of Bill's success stems from the way in which she's unlocked a new direction for Peter Capaldi's Doctor, and it's that air of freshness which filters through these books. If an incoming companion acts as a prism through which to view *Doctor Who* anew, then *The Shining Man* reflects the influence of Bill most effectively of the three. Cavan Scott's novel is written in a breezy, conversational style that feels perfectly in-keeping with the exuberance of the Doctor's new friend.

Of the three books, *The Shining Man* feels closest to the Doctor and Bill of the screen, capturing their sparky interplay well and channelling the rat-a-tat dialogue and distracted flippancy of the Twelfth Doctor throughout – albeit if some of these asides feel less effortless without the lightness of Peter Capaldi's delivery.

The story feels like a tale the current series could easily tackle, presenting an intriguing mixture of folk horror and the everyday; with a silent menace stalking suburban streets and a believable family drama at its centre; with two children searching for their missing mother; with the Doctor and Bill in stealthy detective mode. It's a winning combination – a world where the eldritch and unknowable is reduced to fodder for social media and vlogging.

Like Bill herself, the story accepts throughout that its players have pop culture in their fingertips as a shorthand for the extraordinary: one character, Sammy, inevitably finding herself at the mercy of the Shining Man himself, wryly notes that the creature resembles something from a straight-to-DVD horror film; meanwhile, her son Noah is revealed to be a fan of the Doctor's superhero friend the Ghost. At first glance, details like these might seem tongue-in-cheek, but it's these occasional touchstones that give the situations the ring of plausibility. It's a great read.

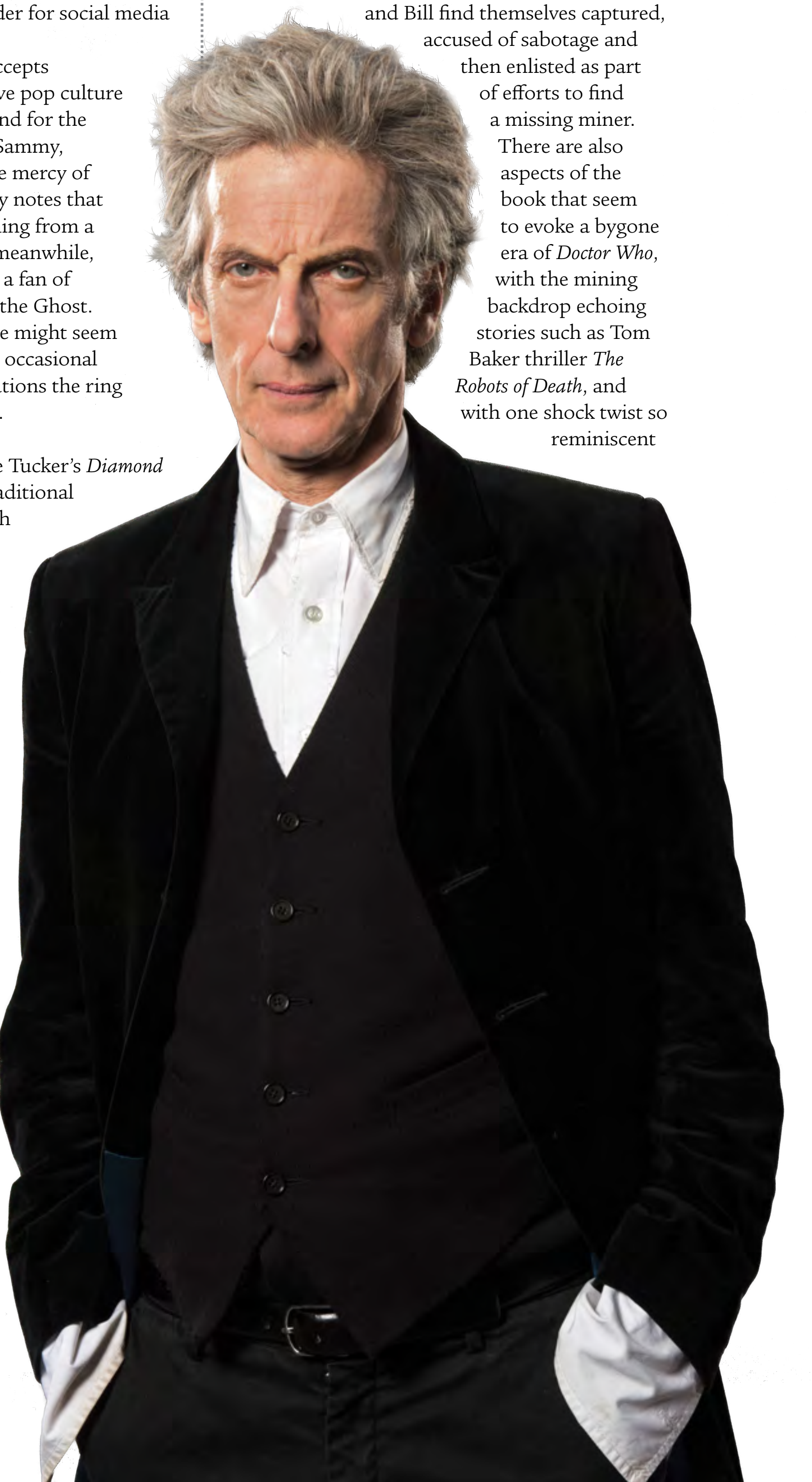
By comparison, Mike Tucker's *Diamond Dogs* is avowedly traditional in its approach, with a foot in the past throughout. Unlike latter-day *Doctor Who* depictions of space and faraway planets as places in which to bask in wonder, the novel's backdrop is deliberately pragmatic. Set on the orbiting Kollo-Zarnisto mining ship in the far-flung future, the story indulges in the whimsy of Saturn having an atmosphere where infinite diamonds rain down from the skies, yet equally makes clear that space is just another place where people go to work.

The claustrophobic location and escalating threats will be familiar to any long-term viewer of *Doctor Who*, lending Tucker's novel an air of cosy familiarity, possibly at odds with its otherwise hard-boiled industrial backdrop. This is one of those uniquely sci-fi workplaces, where characters address one another urgently by surnames only, as if the noughties HR revolution never happened.

Where the book finds its sense of scale is during its space sequences, which have a breadth of vision that sets them apart. Away from writing, Tucker is best known for providing miniature model effects for film and television, including *Doctor Who*, and it's tempting to read his loving descriptions of the space vistas and hardware in action as embellished storyboards. I daresay they'd look glorious in 35mm.

Diamond Dogs takes a little while to get going, setting out its stall with a measured pace that echoes the six-part stories of old, as the Doctor and Bill find themselves captured, accused of sabotage and then enlisted as part of efforts to find a missing miner. There are also aspects of the book that seem to evoke a bygone era of *Doctor Who*, with the mining backdrop echoing stories such as Tom Baker thriller *The Robots of Death*, and with one shock twist so reminiscent

> **'Capaldi's Doctor feels like he'd be equally at home clutching a fluid link and a packet of everlasting matches as an electric guitar.'**



DOCTOR WHO THE SHINING MAN
Cavan Scott
Fear the light
BBC
DOCTOR WHO
THE SHINING MAN
CAVAN SCOTT
DOCTOR WHO DIAMOND DOGS
Mike Tucker
An unknown life form, a deadly saboteur
BBC
DOCTOR WHO
DIAMOND DOGS
MIKE TUCKER
DOCTOR WHO PLAGUE CITY
Jonathan Morris
Fear is contagious.
BBC
DOCTOR WHO
PLAGUE CITY
JONATHAN MORRIS

of Jon Pertwee's *The Ambassadors of Death* that it surely has to be a deliberate homage.

None of this detracts from the book's appeal – far from it. Compared to the puzzle-box rollercoasters of *Doctor Who*'s modern-day format, it's refreshing to see the current Doctor and companion placed in situations that the television episodes are unlikely to find space for. Some situations may feel familiar, but it's never less than fun to see them revisited from Bill's perspective. If anything, that blending of contemporary *Doctor Who* and its quainter past is something I'd like to see more of in print: Capaldi's senior, prickly Doctor feels to me like he'd be equally at home clutching a mercury fluid link and a packet of everlasting matches as an electric guitar.

Yet *Diamond Dogs* manages to feel rooted in present as well. The Doctor's recently invigorated penchant for petty theft – featured prominently in the episode *Thin Ice* – is revisited as the catalyst for the story, as he sets his sights on a diamond to use as a power source. For this viewer, the Doctor indulging in gleeful casual theft felt a little jarring on television, but Tucker smartly frames the sequence from Bill's perspective, allowing a more eloquent discussion of the inherent moral implications than perhaps appeared on screen. *Diamond Dogs* is unpretentious entertainment throughout and its straightforwardness is its greatest strength.

Finally, comes Jonathan Morris' *Plague City*, which takes Matt Lucas' Nardole along for the ride as well, depositing the three-strong TARDIS crew in 1645 Edinburgh at the height of plague. It's surprising to note that Capaldi's Scottish-accented Doctor has yet to make it north of the border on screen, when it feels like such obvious territory for him. The Scottish capital's murky, fog-filled backstreets, replete with ominous bird-headed plague doctors and the spectre of death, complement Capaldi's haunted interpretation of the Doctor perfectly.

While the Twelfth Doctor of *Plague City* feels authentic and vividly drawn, Nardole and Bill occasionally ring less true on the page. Bill is doubtless well-characterised, but sometimes feels at arm's length from Pearl Mackie's performance. As on screen, Nardole is there adding comic relief, acting like a deadpan Cowardly Lion, who later gets to prove his worth when it's needed most.

Morris is an assured storyteller, constructing an efficient, complex tale of ghosts and resurrection and that trades high on its sense of atmosphere and place, yet still finds time to explore Bill's ongoing education into the perils of time travel and causality. The story itself is rooted in body horror, with the hopeless plague backdrop lending an unremittingly morbid air that sets it apart from many of *Doctor Who*'s recent and more romanticised visits to the past, the social commentary of *Thin Ice* notwithstanding. One senses that the show would rarely dare tread this line, but Bill's interactions with the local characters and some well-observed lines about the nature of grief give the closing scenes a welcome optimism that helps balance some of the bleaker aspects.

With Peter Capaldi approaching the last lap of his time on *Doctor Who*, recent episodes have felt bittersweet, ushering in a reinvigorated TARDIS crew, but one for whom the clock is already counting down. The Twelfth Doctor, Bill and Nardole will have their afterlife and further stories, but for now we should savour them in the present tense. I'd still like to see *Doctor Who and the Knock Knock* in paperback eventually, but right now three extra stories for this TARDIS crew are far more valuable.

BOOK

obversebooks.co.uk

REVIEWED THIS MONTH

- *Downtime: The Lost Years of Doctor Who* by Dylan Rees **RRP** £22.95 (paperback), £9.95 (download)

With the tenth season of twenty-first-century *Doctor Who* currently on air, and the show well-established as one of the BBC's most successful programmes, it's easy to forget 'the wilderness years': the 16-year hiatus when fans feared that new television adventures for the Doctor might be the stuff of hopeful rumour only. There was 1996's TV Movie, of course, and a wealth of new adventures in novel and audio form, but little on screen to sustain those who loved the show. From the late 1980s onwards, a handful of *Doctor Who* fans set out to remedy this by making a series of straight-to-video spin-off adventures (although issues of copyright necessarily meant that many of these productions had only a tangential relationship to the parent show).

As author Dylan Rees explains, in *Downtime* he has written the book he wanted to read as a fan who consumed, and loved, these productions throughout the 1990s. It is an impressively comprehensive – exhaustive, even – history of the genre, combining interviews and articles from the time of production with new interviews by Rees to build up what must surely be the most complete record possible of this subset of *Doctor Who* adventures.

Each of the 40 chapters tells the story of a different straight-to-video or audio adventure, largely through the words of people involved in making it. Among them are a number of *Doctor Who* actors – often former companions, but also a couple of Doctors in Sylvester McCoy and Colin Baker – and people who would go on to work on the resurrected series, including writer/actor Mark Gatiss. The account of the making of these stories is admirably clear-sighted, acknowledging the inevitable shortcomings of some of the very low-budget productions and the mixed critical reception they occasionally received; throughout, Rees' appraisals of the stories are affectionate, but honest. The book's sources are scrupulously itemised in nearly 30 pages of notes – although, to be honest, in a book of this kind, an index would probably be rather more useful. But the appendices, including a full list of spin-off stories, complete with brief plot summaries, and synopses for a couple of adventures that went unmade, are very welcome additions.

You can't help but wonder what newer fans, used to the production values of 2017 *Doctor Who*, would make of these shoestring-budget, not-quite-*Doctor Who* adventures (several of which, incidentally, remain available on DVD, so anyone whose appetite has been whetted by *Downtime* could easily investigate). But this is a valuable guide to a perhaps slightly neglected part of the show's history, that deserves not only to be remembered, but to be celebrated for its heart and its ingenuity. As much a labour of love as the productions it covers, *Downtime* offers fresh insight into one of the ways the programme was kept alive while it was off the air and fills a rare gap in the wealth of literature on *Doctor Who*.

HYWEL EVANS

DOWNTIME
THE LOST YEARS OF DOCTOR WHO
DYLAN REES

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The latest audios from Big Finish include a new adventure for the Fourth Doctor and Leela, from the mind of Philip Hinchcliffe…

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS MONTH

- *Philip Hinchcliffe Presents: The Helm of Awe* (featuring the Fourth Doctor and Leela)
RRP £20 (CD), £15 (download)
- *Dethras* (featuring the Fourth Doctor and Romana II)
RRP £10.99 (CD), £8.99 (download)
- *Alien Heart / Dalek Soul* (featuring the Fifth Doctor and Nyssa)
RRP £14.99 (CD), £12.99 (download)
- *The Jago & Litefoot Revival* Acts One and Two (featuring Jago, Litefoot and the Tenth & Eleventh Doctors)
RRP £2.99 each (download)

Not many producers earn an above-the-title credit; it's an honour usually reserved for actors, and an elite club of distinguished directors. But if the title of Big Finish's *Philip Hinchcliffe Presents* range is a deliberate nod to Alfred Hitchcock, then the allusion is well chosen. For what other *Doctor Who* producer in the pre-'showrunner' era more definitively stamped his vision onto every aspect of the series – from script to set design to the setting on the studio dimmer switch? And which other producer brings more of his own distinctive, Hitchcock-style tropes to the party? With Philip Hinchcliffe, you know exactly what you're going to get, to whit: Gothic horror, obscene vegetable matter and a good dollop of Mary Whitehouse-scandalising teatime brutality for tots.

He didn't do it alone, of course. Even now, while dreaming up these new stories, Hinchcliffe admits he always asks, "What would Bob do?" – a touching tribute to the late Robert Holmes, the other half of *Doctor Who*'s great hive-mind during perhaps the most honeyed of its many golden eras. But even with the show's most celebrated script editor at the controls, it was a period that prized atmosphere over plot, Hinchcliffe cannily intuiting that convincing world-building was the measure by which his productions stood or fell. (For an example, look no further than 1975's *Terror of the Zygons*, an evocative mood piece that stands barnacled head and shoulders above scores of stories with more robust, less preposterous plots.)

It's this thrilling, wintry Gothic atmosphere (a harder trick to pull off than you might expect – one false move and the spell is broken) that Hinchcliffe and scriptwriter Marc Platt succeed in evoking beautifully in *The Helm of Awe*, which feels custom-built to send a nostalgic shiver down the spines of a generation weaned on the Hinchliffe-Holmes diet of early evening terror. (Yes readers, I am but a heartbeat away from deploying the term 'hot buttered crumpet'.)

For a start, the story *literally* sets the TARDIS co-ordinates for January 1977. The setting is the remote, fog-bound Shetland Islands. There's a haunted manse, filled with curious antiquities – one of which comes alive in the form of an armoured robot berserker – and a bewitched laird (the wonderful David Rintoul, continuing the great Hinchcliffe tradition of possessed human vessels like Sorensen, Scarman *et al*).

There's more, much more: ancient legends, smugglers' coves, ghost Vikings and mournful horns sounding in the dank fog all add extra chills. Then there's the old tower, with its broken staircase which the laird's daughter, played by the excellent, Emmy-nominated actress Joanna Vanderham, warns "leads down into the dark… We used to say that's where the monster lived." Scared yet?

The hook for the story is Shetlands' famous Up Helly Aa fire festival – as familiar to us 70s children as Tom Baker himself thanks to the oft-repeated *Blue Peter* film in which John Noakes watched the locals torching a Viking longship in honour of the islands' Norse heritage. It's a highly effective device that allows Platt to explore themes of family and ancestral lines,

DOCTOR WHO
TOM BAKER and LOUISE JAMESON in
THE HELM OF AWE
by PHILIP HINCHCLIFFE
dramatised by MARC PLATT
PHILIP HINCHCLIFFE PRESENTS
featuring DAVID RINTOUL KIERAN BEW
FULL CAST AUDIO DRAMA

ILLUSTRATION BY **JAMIE LENMAN**

while also delivering a ready-made *Wicker Man* folk-horror vibe.

Then, just when you think you've got the measure of the story, it executes a screeching handbrake turn at the midway point, and we suddenly find ourselves thrust into a Second World War spy thriller, with the Doctor and Leela captured as enemy agents aboard an Allied ship dodging German U-boats in the North Sea. Throw in an ancient, powerful Norse treasure and there are obvious echoes of the 1989 Seventh Doctor classic *The Curse of Fenric* – which, let's face it, was as Hinchcliffe as 1980s *Doctor Who* ever got.

It's an immutable law of *Doctor Who* that the resolution will prove less satisfying than the set-up, and that goes double for stories that lean heavily on atmosphere, all those fussy explanations only serving to burst the carefully crafted bubble. But that shouldn't take away from Hinchcliffe's achievement here – nor indeed that of Platt, a first-rate talent in his own right who has taken Hinchcliffe's ("very detailed") storyline and run with it.

The Helm of Awe is also a fantastic showcase for Tom Baker – sounding every bit as vigorous as his mid-70s pomp – and Louise Jameson, reliably fabulous as the noble warrior *naïf*, vanquishing her enemies one minute and eating porridge oats from the box and apologising for forgetting to pack her sea legs the next.

In place of those fantastic sets and mood lighting, meanwhile, Hinchcliffe's attention to world-building is honoured through evocative sound design and Ken Bentley's astute direction. Short of sticking half-an-hour of Basil Brush in front of it, it's difficult to imagine how it could feel more authentically Philip Hinchcliffe.

Dethras is another Fourth Doctor story that bears the imprimatur of a specific producer/script editor team. This time, though, we've shuttled forward to 1980-vintage *Who*, when John Nathan-Turner and Christopher H Bidmead were busy dismantling Douglas Adams' 'undergraduate humour' in favour of scientifically literate space opera. So while Adrian Poynton's script starts out with, in the Doctor's words, "three men and a chimpanzee all alone in the engine room of a sunken submarine," opportunities for clammy, claustrophobic horror are left unexplored as the action quickly moves into space (or N-Space, if you like), where you can almost picture the sub hanging against a greenish-hued BBC starfield. Plus, for added verisimilitude, Jamie Robertson's score channels the spirit of Peter Howell, Roger Limb and co like the world's best Radiophonic Workshop tribute band.

'The writer shows admirable restraint when it comes to scientific bafflegab, and it's a great script for Lalla Ward.'

DOCTOR WHO
TOM BAKER AND LALLA WARD
DETHRAS
BY ADRIAN POYNTON
BRAND NEW ADVENTURES
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BRAND NEW ADVENTURES
FULL CAST AUDIO DRAMA

Sorry, back up, did he just say "three men and a chimpanzee"? He did indeed. But don't worry, it's nothing to do with Tom Selleck and Steve Guttenberg – this isn't the era for silly jokes, remember – but the cue for a very Bidmeadean tale of science gone awry that finds room for discussions of evolution, metamorphosis and telepathy – plus Romana gets to say things like, "What's a shiny new Xankari ship doing in the Stargazer's Halo?" Come on, we were all thinking it.

Actually, Poynton shows admirable restraint when it comes to scientific bafflegab, in a story that shakes out into a thoughtful, if never quite gripping, treatise on war and peace – specifically, that old question: if you want peace, should you prepare for war?

It's a great script for Lalla Ward, who always excels as a Doctor *manqué*. Plus there's a lovely guest turn from actual Season 18 alumna Sheila Ruskin (Kassia in 1981's *The Keeper of Traken*) who, in the bonus interviews, regales us with one of those classic studio floor anecdotes that ends "... and then everyone went for lunch!"

Fifth Doctor adventure *Alien Heart*/*Dalek Soul* kicks off a new trilogy of linked double-bill stories in explosive style, hitting the ground running in Stephen Cole's opening half in a manner that's as breathless as its dashing young hero.

As was the fashion back then, it starts with the TARDIS running into a spatio-temporal anomaly (cue mental image of Peter Davison and Sarah Sutton clinging onto the console while someone shakes the camera), shortly before Nyssa is carried off by a cluster of "glutinous green multipeds" (jelly spiders, to you and me). The Doctor, meanwhile, hooks up with Captain Sonderal (Eve Webster) of the Intelligence Corps Investigation Unit, Peter Davison turning that winning, boyish charm up to 11 in between moments of boiling anger as he investigates why ten whole planets have been obliterated from the sky.

It's a kinetic, action-packed blockbuster that in some ways feels a world away from the stately, studio-bound fare of much early 80s *Who*, but in others feels positively trad – as if this is what all *Doctor Who* at the time would have been like if they could have afforded to make 1982's *Earthshock* every week, or if every story had had Graeme Harper giving it 'loads of pace and energy'. ►

AUDIO READING

BBC AUDIO

REVIEWED THIS MONTH

■ *The Lost Magic*
(featuring the Twelfth Doctor)
RRP £10.99 (CD)

AN ORIGINAL AUDIO ADVENTURE
READ BY DAN STARKEY
BBC
DOCTOR WHO
THE LOST MAGIC
WRITTEN BY CAVAN SCOTT

It's been a varied start to Brandon and Alex Yow's life aboard the TARDIS. After a present-day thriller (*The Lost Angel*) and an alien-world fantasy (*The Lost Planet*), the American brother and sister now find themselves in an old-fashioned historical romp. Cavan Scott's very enjoyable *The Lost Magic* drops the pair, along with the Twelfth Doctor of course, in the sixteenth century with England on the brink of war...

Our heroes have a mission, which was seeded earlier in this range of likeable talking books. The Doctor wants answers about a manuscript he's found that contains High Gallifreyan writing. He sets for TARDIS for Elizabethan London, but the trip goes awry and the team end up on a galleon off the coast of Devon. At least they've arrived in the right year: it's 1588, and Brandon soon deduces that the ship is part of the Spanish Armada. Then a strange, purple storm strikes and the vessel begins to break up. But this is not a usual shipwreck – the galleon's timber is actually reverting to its foresty origins. Brandon escapes in the TARDIS (thanks, HADS!) but the Doctor and Alex have to be rescued by the English.

While Brandon tries to get back to his friends, they're encountering a pair of historical figures. The setting of 1588 and the imminent arrival of the Armada should tip off most listeners who the first is: the Doctor and Alex are taken to see explorer Sir Francis Drake. He has a ruff and, yes, a game of bowls is involved. Also, given that we're in the reign of Elizabeth I (with whom the Doctor has some major history!), she's knowingly namechecked. But the second famous person our heroes encounter is more of a surprise.

John Dee was one of Elizabeth's advisors. A man who dabbled in both science and magic, he was an expert in mathematics, astronomy and the occult. He was also a spy – the codename he uses in this story is a fun (and historically accurate) detail – and spent many years attempting to commune with angels. When the Doctor first meets him, though, Dee is talking in Gallifreyan and using a sonic-screwdriver-like device. An outside force has played a significant role in his life, but who should we trust?

The best thing about *The Lost Magic* is that the story never stands still and the script keeps throwing up new ideas. It makes for an engaging, unpredictable listen, and this is only enhanced by the entertaining reading. The story is performed by actor Dan Starkey, who has played Strax and various other Sontarans in *Doctor Who* since 2008. His range of character voices is very impressive. He captures the Twelfth Doctor's rakish eccentricity and Scottish accent really well, and gives distinction to Alex, Brandon and the raft of guest characters. He also gets the chance to have fun with a series of surprise cameos...

IAN FARRINGTON

When the Daleks rock up and start crowing, in that way they do, that their “triumph is inevitable” and “the new Dalek age will begin”, no-one would blame you for betting it isn’t, and it won’t. But after a sly false ending at the end of *Alien Heart* – cheery goodbye pleasantries, into the TARDIS, job done – Guy Adams’ *Dalek Soul* throws us forward five years into a very real dystopia where the children of Skaro do, indeed, appear to have won. There’s a genuinely horrific sequence in what are effectively Daleks gas chambers – Terry Nation’s creations are always most effective when the Nazi parallels are at their most explicit – after which we discover Nyssa is working as the Daleks’ cold, calculating chief scientist, and that the Doctor is also a collaborator – a fifth columnist who deliberately leads a group of rebels into the path of a Dalek slaughter.

This is shocking stuff. It’s particularly disconcerting to hear this Doctor, of all Doctors, as a ruthless, sadistic Dalek agent who kicks dead traitors to the kerb and serves as a mouthpiece for his masters’ racial hatred, in scenes that can’t help but recall Peter Miles’ iconic turn as the Himmler-like Nyder. Peter Davison sells the concept brilliantly, while Sarah Sutton responds to an unusually meaty role for Nyssa – who even gains the whip hand over the Doctor at points – with perhaps her best performance in the role.

All credit to Cole, Adams, script editor Alan Barnes, director Ken Bentley and the cast (including Nick Briggs, whose mastery of the Daleks is easy to take for granted) for what must stand as one of the Fifth Doctor’s finest hours (although I do feel much the same about 1983’s *Terminus*).

And so we come full circle and return to the winter of 1977, when one of Philip Hinchcliffe and Robert Holmes’ most irresistible confections, *The Talons of Weng-Chiang*, introduced viewers to doughty pathologist Professor George Litefoot and florid theatrical impresario Henry Gordon Jago, whose single appearance made such an indelible mark on *Doctor Who* fans, they’ve now parlayed their mayfly screen existence into 12 full seasons of audio adventures.

In advance of this month’s 13th run, our redoubtable investigators of infernal incidents have taken time out to regale us with a story as part of Big Finish’s *Short Trips* range. In *The Jago & Litefoot Revival* (Acts One and Two), George (Trevor Baxter) attempts to adumbrate a recent exploit in suitably scholarly fashion to the learned men of a scientific institute – only for Henry (Christopher Benjamin) to gatecrash the party and, old showman that he is, proceed to give the story “a more flavoursome quality”, full of “terrifying twists and rambunctious revelations”.

> **‘The tale Jago and Litefoot tell involves a demonic mouth organ and a band of ghostly gunslingers walking across the Aegean Sea…’**

It’s the perfect framing device for a couple who – fittingly, given their vaudeville credentials – make a wonderful stage double act, with Jago playing the clown to Litefoot’s straight man, in much the way Eric Morecambe would bother Ernie Wise while he was trying to sing the nice ladies and gentlemen a song. In fact, Henry is in full-blown *Good Old Days* mode, in a story that delights in the etymological supererogation of the English language, Baxter and Benjamin swilling vowels and consonants around their mouths like a fine claret.

Jago and Litefoot... and the Tenth Doctor!

Naturally, the tale they have to tell turns out to be a decidedly rum do involving a demonic mouth organ, a band of ghostly gunslingers walking across the Aegean Sea and no fewer than two Doctors – writer Jonathan Barnes deftly capturing the spirit of the Tenth and Eleventh Time Lords, despite the absence of David Tennant and Matt Smith. Dashed queer it may be, but it’s also a touching meditation on Jago and Litefoot’s enduring friendship, and a stirring testimonial to the Doctor himself (with the Tenth, in particular, revealing a rather moving reason for his presence). By way of a sideshow, Barnes also slips in a logical explanation as to why our heroes keep finding themselves in so many devilish scrapes. Well, logical-ish.

At one point, Jago attempts to impress upon his learned companion the trick to holding an audience’s attention. “They all want spectacle,” he explains. “They all want charm, they all want a hint of the forbidden, and a soupçon of the naughty.”

Spoken like Philip Hinchcliffe himself.

TALKING BOOKS

BBC AUDIO

REVIEWED THIS MONTH

- *Planet of Giants* (featuring the First Doctor) RRP £20 (CD)
- *Delta and the Bannermen* (featuring the Seventh Doctor) RRP £20 (CD)

Carole Ann Ford throws herself into a miniaturised misadventure for the original TARDIS team this month with a delightful reading of *Planet of Giants*. As one of the shortest books in the original Target Books range, this race against time clocks in at just two-and-a-half hours and rattles along in fine form.

This was the last First Doctor adventure to be novelised (back in 1990), and the great Terrance Dicks took the opportunity to add back in much of the material excised when the 1964 TV story was cut from a four- to a three-parter. The prose is crisp and to the point, and early scenes set in the TARDIS have a comforting feel to them, heightened by that lovely burbling background TARDIS sound that’s unique to this range. A rundown of the time travellers’ most-recent adventures includes reference to the “extraordinary dome-headed Sensorites”; well, that’s certainly one way of describing them.

Carole’s reading adds to that sense of comfort, the TARDIS regulars brought to life with great affection, while villain of the piece Forester has a nasal sneer that’s just right. It’s in the sound design where this release excels – insects chitter and hum throughout, and the story’s cat adversary thuds around its English country garden like Godzilla. It’s all highly entertaining.

Entertainment is also high on the agenda for our second reading this month. *Delta and the Bannermen* was published in 1989, 12 months before *Planet of Giants*, and is a much more extravagant affair. Malcolm Kohll, who also wrote the 1987 TV story, made the most of his word count – at over 30,000, it’s 10,000 words longer than *Planet of Giants*. This doesn’t faze a game Bonnie Langford, whose reading injects fun and pace throughout.

Bonnie shows she has the acting chops to tackle a wide range of voices, although her Seventh Doctor has an accent as thick as Brigadoon wreathed in Scotch mist – which is not entirely unpleasing. The TV version of *Bannermen* was not what you’d call subtle, and as a member of that story’s cast, Bonnie brings the same sense of chaotic fun to its audio counterpart and its characters. Hapless secret agents Hawk and Weismuller are given authentic American twangs, but it’s with Bannerman leader Gavrok where the most joy is to be had with Bonnie’s pitch-perfect rendition of Don Henderson’s gravelly tones.

This pair of top-notch releases might be from opposite ends of the *Doctor Who* novelisation spectrum, but both provide excitement, fun and froth, given warmth by two charming readers.

MARK WRIGHT

BBC
DOCTOR WHO
PLANET OF GIANTS
TERRANCE DICKS

BBC
DOCTOR WHO
DELTA AND THE BANNERMEN
MALCOLM KOHLL

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CROSSWORD

Do you know Raffalo from Rafando? Can you solve this month's puzzle?

Win! THE FIRST DOCTOR VOLUME TWO!

Big Finish has released *The First Doctor Volume Two* – a box set containing four brand-new stories from William Hartnell's era as the Doctor. The stories are *Fields of Terror* by John Pritchard, *Across the Darkened City* by David Bartlett, *The Bonfires of the Vanities* by Una McCormack and *The Plague of Dreams* by Guy Adams.

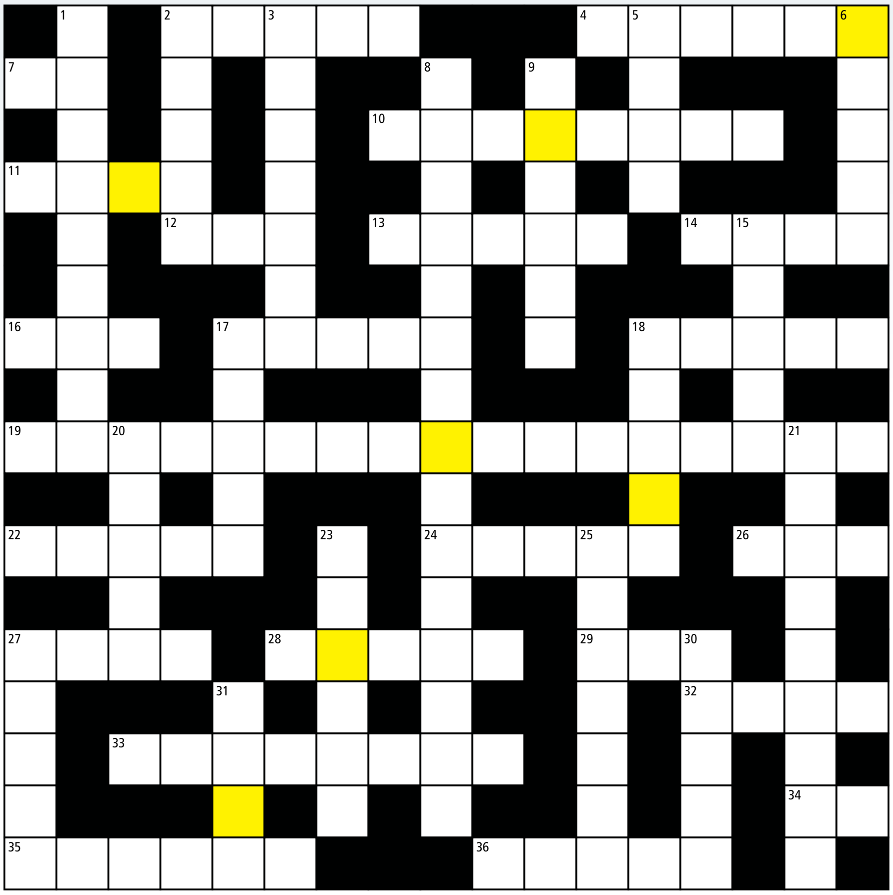
The adventures take the Doctor and his companions to Revolutionary France where they encounter a monstrous shape; the planet Shade where the invading Chaons have reduced the city there to a desolate ruin; Guy Fawkes' Night in Lewes in the late 1950s; and to a world of nightmares.

These audio stories feature Maureen O'Brien as Vicki, Peter Purves as Steven Taylor, Anneke Wills as Polly and Elliot Chapman as Ben Jackson.

The First Doctor Chronicles Volume Two is available from *bigfinish.com* this month, priced £20 on CD and £15 to download.

DOCTOR WHO
BRAND NEW ADVENTURES
THE FIRST DOCTOR
VOLUME TWO
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

DWM has **FIVE** box sets to give away to readers who can successfully rearrange the letters in the yellow squares to form the name of a planet visited by the First Doctor.



ACROSS

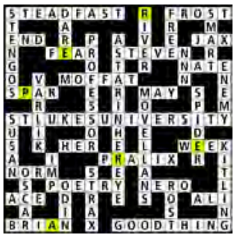
2 (and 27 Down) Space station where the Doctor lost his sight (5,5)
4 Percussion favoured by the Seventh Doctor (6)
7 Grandmother of Santiago Jones (2)
10 (and 2 Down) Jamie, son of Nancy (3,5,5)
11 One of the young people eaten by 19 Across (4)
12 Ancient native of Skaro (3)
13 The Landlord's daughter (5)
14 (and 28 Across) Sound guy! (4,5)
16 Platform ___ – at the end of the world (3)
17 She accidentally killed the Doctor (5)
18 Alias of Angela Price – Mrs _____ (5)
19 How the Doctor described the infestation at Bill's home to the captive in the Vault (8,4,5)
22 She was turned into a Cyberman (5)
24 Namesake – perhaps a relative – of one of the Doctor's companions (5)
26 The girl who waited (3)
27 Costa's partner (4)
28 See 14 Across
29 The Doctor used one at UNIT HQ (3)
32 Creature that attacked Peri – The ____ (4)
33 Attraction at the Frost Fair (8)
34 He was killed by the Boneless (2)
35 Alternative name for a Silurian (6)
36 Will _____ – VFX producer at The Mill (5)

DOWN

1 Character played by Joseph Long – Rocco _________ (9)
2 See 10 Across
3 An immortal (7)
5 Character played by Joseph Long – The ____ (4)
6 18 Down told Clara to make her own (5)
8 Misinformation spread by the Monks (3,3,2,3,4)
9 She was killed by the Vardies (6)
15 Brother of Lanisha (5)
17 (and 30 Down) She played Ohica (5,5)
18 The prisoner in the Vault (5)
20 Game warden abducted by Omega (5)
21 Alec Wheal, for example (9)
23 Daytime TV host – she interviewed someone who married a ghost (6)
25 Obsessed with potatoes according to the Doctor (7)
27 See 2 Across
30 See 17 Down
31 Institution brought down by the *Veritas* (1,1,1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: REAPER

☐☐☐☐☐☐☐

Win! DELTA AND THE BANNERMEN CD!

BBC
DOCTOR WHO
DELTA AND THE BANNERMEN
MALCOLM KOHLL
SHANGRI-LA

BBC Audio has just released *Delta and the Bannermen* by Malcolm Kohll – a novelisation read by Bonnie Langford, who played Mel in the 1987 TV story.

The Doctor and Mel win a place on a Fabulous Fifties intergalactic coach tour to Disneyland, Florida, planet Earth, 1959. But when they're knocked off course by a wayward satellite, the coach party instead arrives at Shangri-La – a Welsh holiday camp!

The peace and quiet of the countryside is soon shattered by the arrival of an army of Bannermen soldiers, led by the ruthless Gavrok. They are hunting down Delta – the last surviving member of the Chimeron race – with the intention to destroy her! The Doctor and Mel soon find themselves teaming up with the Welsh locals and two hapless American agents in a frantic bid to save the entire Chimeron race from extinction.

Delta and the Bannermen is available now from BBC Audio, priced £20. We've got **FIVE** copies of this talking book CD to give away to readers who can correctly answer this question:

In the TV version of *Delta and the Bannermen*, who played the part of the Tollmaster?

A Ken Dodd
B Ken Loach
C Ken Bentley

Win! EXTERMINATE! MINIATURES GAME!

DOCTOR WHO
EXTERMINATE!
THE MINIATURES GAME
WARLORD

Warlord Games has released *Exterminate! – The Miniatures Game,* in which the Daleks and the Cybermen clash in a fast-paced tabletop battle, using detailed plastic miniatures of the deadly rivals.

Players must take control of either the Daleks or the Cybermen as they attempt to gather resources before their opponents can. Amid this conflict, the Doctor protects the Time Vortex with help from his companions, the TARDIS, and a sonic device.

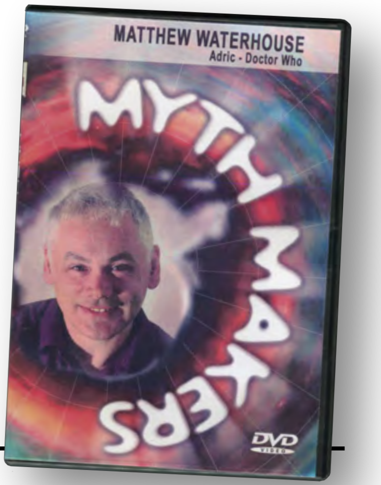
The plastic miniatures are 'push-fit' allowing them to be easily constructed without glue. Additional expansion sets are also available to buy, including the Tenth and Twelfth Doctors and their companions, plus Missy, Davros, Judoon, Zygons, Silents, Clockwork Droids, Professor Yana and Chantho, the Ghost and Dr Sim... and even the Tetraps!

Exterminate! – The Miniatures Game is out now from *warlordgames.com* priced £35. We have **THREE** sets of the game to give away to readers who can correctly answer this question:

What was the name of 2006 TV episode in which the Daleks and Cyberman first battled each other?

A *Doomsday*
B *Four to Doomsday*
C *The Daleks vs the Cybermen*

Win! MATTHEW WATERHOUSE DVD!



Matthew Waterhouse is the star of the latest edition of Reeltime's DVD interview series, *Myth Makers.*

Matthew played Adric, companion to the Fourth and Fifth Doctors from 1980's *Full Circle* to 1982's *Earthshock*, briefly returning for cameos in *Time-Flight* and *The Caves of Androzani*.

In the years since leaving the TV show, Matthew has continued to play Adric in Big Finish's *Doctor Who* audio dramas. He is also the author of five books, including *Blue Box Boy: A Memoir of Doctor Who* and a well-received collection of short stories called *Sugar*.

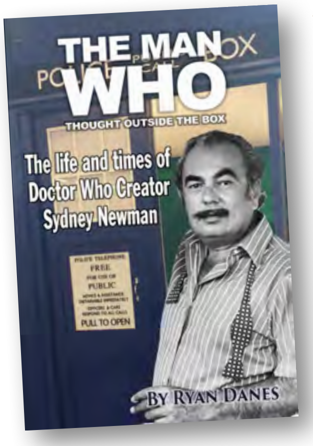
In this *Myth Makers* release, interviewer Robert Dick takes Matthew back to the locations used for the 1982 *Doctor Who* story *Black Orchid*, and brings out an evocative, entertaining and candid interview about working on the series.

Myth Makers: Matthew Waterhouse is available now to rent, download or buy on DVD from *timetraveltv.com* priced from £3 (rental). We've got **FIVE** copies of the DVD to give away to readers who can answer this question:

Which treasured possession was Adric usually seen wearing?

A A gold star
B A silver bow
C A bronze medal

Win! SYDNEY NEWMAN BIOGRAPHY!



The Man Who Thought Outside the Box is a new factual book, which explores where the ideas for *Doctor Who* came from during the show's formative years in the early 1960s.

It takes an in-depth look at how *Doctor Who*'s creator – the Canadian TV producer Sydney Newman – was a pioneer of science-fiction television, and consequently helped to shape and influence British popular culture.

This biographical work features quotes from Sydney himself, and also includes the opinions of people who knew him and worked with him, such as Canadian director Alvin Rakoff and Bulgarian-Canadian director Ted Kotcheff, as well as Sydney's own family.

The Man Who Thought Outside the Box by Ryan Danes is available now via Amazon, priced £11.99. **DWM** has **THREE** copies of the book (which have been signed by the author) to give away to lucky readers. If you would like to be in with the chance of winning one, all you have to do is answer the following question:

Which other famous TV series was Sydney Newman instrumental in creating?

A *The Avengers*
B *The Persuaders*
C *The Inbetweeners*

HOW TO ENTER

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TERMS AND CONDITIONS: The competitions open on Thursday 1 June and close at midnight on Wednesday 28 June 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

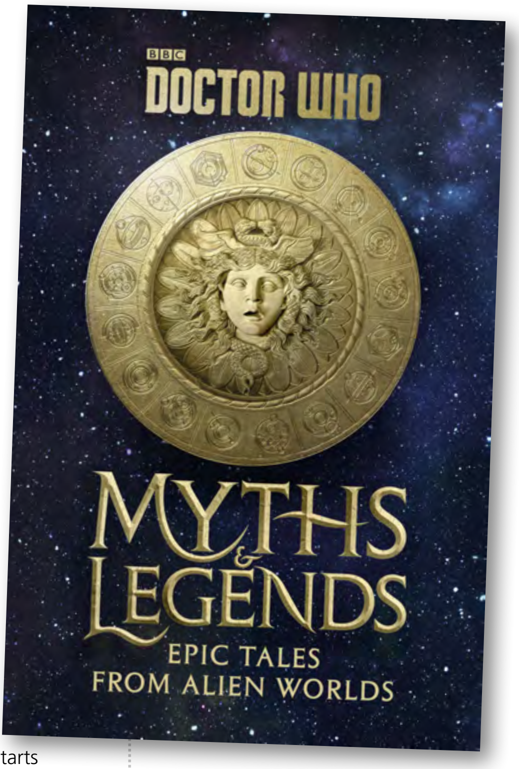
We talk to the creative talents behind the upcoming *Doctor Who* releases...

BOOK

BBC BOOKS
RRP £12.99
RELEASED 29 JUNE

Myths & Legends

WRITTEN BY Richard Dinnick



Doctor Who is no stranger to Greek mythology. *The Horns of Nimon* (1979-80) riffed upon Theseus and the Minotaur; *Underworld* (1978) took elements from Jason and the Argonauts; and of course, there was *The Myth Makers* (1965), which had the First Doctor inventing the wooden horse of Troy. But *Myths & Legends*, a new book from Richard Dinnick, takes a more direct approach – taking tales of Greek legend, and retelling them as stories set in the *Doctor Who* universe.

"The idea," explains Richard, "is that this is a book that could sit on the shelves of a Gallifrey library. These are Time Lord myths but they just so happen to be similar to Earth myths. The themes of mythology are so universal that they are literally universal! This is what *Doctor Who* has always done: cast about for different stories, different genres that can be told through *Doctor Who*. It comes as no surprise to me that the classical myths fit so well."

> **"The themes of mythology are so universal that they are literally universal!"**
>
> RICHARD DINNICK, WRITER

Spread across 14 stories, and featuring illustrations from Adrian Salmon, *Myths & Legends* turns the Midas touch into *The Mondas Touch* – swapping gold for Cyber-technology. The quest of Perseus and his battle with Medusa is now that of the Time Lady Persis, and her mission to stop the dreaded Mara; meanwhile the wooden horse of Troy, itself from *The Iliad*, finds itself recast as the psychic trickery of the Xeraphin (from 1982's *Time-Flight*), deployed during their ancient war with the Vardon.

"Because the conceit of the book is that these are Time Lord myths, I wanted to delve back into history as presented by the show," says Richard. "There are lots of villains and events from the old times: the Great Vampires, the Racnoss, the Jagaroth. So I wanted to use as many of those as I could while throwing in a few curve balls."

Those curve balls take the form of some surprisingly recent faces. Richard's take on Daedalus and Icarus, for example – the superbly named *The Jeopardy of Solar Proximity* – fleshes out the backstory of Skaldak, the legendary Ice Warrior from 2013's *Cold War*. Meanwhile *The Unwanted Gift of Prophecy*, a retelling of the story of the Cumaean Sibyl, features an unnamed, but familiar-sounding menace.

"I love the Master," says Richard. "Always have. In every incarnation, every gender. So when I was researching the myth of the Cumaean Sibyl, who tried to sell the King of Rome nine books of prophecy, he/she sprang to mind. It allowed me to twist the tale to fit his Machiavellian scheming. I hope everyone enjoys reading it as much as I enjoyed writing it."

Yet there does seem to be someone missing – someone whose name is not mentioned once throughout *Myths & Legends*...

"Going back to the idea that this book could sit on the shelves of a Gallifreyan library, we couldn't have the stories revolving around a time-traveller called the Doctor who arrives in a blue box and starts sonicking things! Otherwise the Doctor (who surely would have read – and enjoyed? – this book himself) would recognise himself. Indeed, I may even suggest that it was by reading this book that he learned certain things that he spouts in the TV series!"

The Doctor may not appear in *Myths & Legends*, but every now and then a mysterious stranger will appear; a god-like figure whom much like the gods in the original myths, will intervene in the lives of mortals. As stated in the book's Introduction, written in the guise of a Gallifreyan historian, 'I suspect there is more to this character than meets the eye... he could even be a member of our own species – a Time Lord wandering his own history.'

"Of course the Doctor pops up!" laughs Richard. "My original idea was to have a Doctor in each story as a minor player, but this became an exercise in shoehorning and was too problematic.

"So, I think there are four actual appearances by the Doctor (who for one reason or another is never named as such) and a few more allusions to him along the way, too. His role is that of a mythic, mystic helper. I had that quote about Patrick Troughton's Second Doctor in my head – 'as mischievous as a newborn god' – and very much kept him to that format. I think it fits the Doctor very well. Who else could be more mythic and legendary?" **STEPHEN KELLY**

Do these Cybermen have *The Mondas Touch*?

The Mara feature in *The Terrible Manussa*.

The Xeraphin – tricksters.

Get the lowdown on Skaldak.

AUDIO DRAMA **BIG FINISH** **RRP** £14.99 (CD), £12.99 (download)
RELEASED JUNE

Shadow Planet / World Apart

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY AND SOPHIE ALDRED in
SHADOW PLANET BY AK BENEDICT
WORLD APART BY SCOTT HANDCOCK
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING PHILIP OLIVIER
BIG FINISH
FULL CAST AUDIO DRAMA

In the 2004 audio *The Harvest*, the Seventh Doctor and Ace met a new companion: Thomas Hector Schofield, *aka* Hex. The trio's ongoing travels concluded in 2014, but for the last in Big Finish's run of double-features, their time together is being revisited.

"I remember listening to *The Harvest* when it first came out, and I thought it was one of the strongest companion introduction stories I'd ever experienced," recalls Scott Handcock, who's written one of the new Hex stories, "so when Alan [Barnes, script editor] asked me to pitch for this, I was thrilled. Alan was very keen we go back to the glory days of that dynamic, so there isn't yet the angst that might come later – they are just having adventures."

Their first new story is *Shadow Planet*, inspired by the work of psychoanalyst Carl Jung and written by AK Benedict.

"Jung talks a lot about the shadow self," Alexandra explains. "The shadow self is that part of you that you don't show everyone else. It is the secret side that is repressed, and that you revile in yourself. That may not be negative things, but it's part of you that you keep hidden. If that goes on, that can cause problems within the self, so the idea is to have unity as a whole, so that all sides of you are recognised and accepted – that's supposed to be the healthy way to live.

"The planet that the TARDIS is visiting in this story manifests your shadow self," she continues. "It is a psychic planet, and it can allow you to walk side-by-side with your shadow self. This facility has been harnessed by a therapy centre – they have found a way to distil and speed up the process. It's about exploitation – a classic *Doctor Who* theme of 'what we do to our environment'."

Scott's story, *World Apart*, takes the TARDIS to the planet Nirvana, and features just one guest actor.

"The idea behind these two-parters was to tell stories that you wouldn't necessarily be able to tell in other formats, or to experiment with the format a bit more," Scott explains, "so I thought the two-part structure allowed us to tell something a lot more intimate. I instantly asked Alan whether I could tell a story with just the three TARDIS regulars – we're going back to Hex in the early days, and one of the things people always loved was the dynamic between the three of them, so I thought that was worth exploring a little bit more. It also throws them into a situation where the situation itself is the threat, rather than scientists or monsters or anything like that – it's plunging our heroes into a hostile environment.

"Also, a lot of *Doctor Who* stories take place over a day or two," he adds, "whereas this takes place over quite a fair whack of time! So I think I definitely fulfilled the brief of shaking up the structure…" **DAN TOSTEVIN**

WRITTEN BY AK Benedict, Scott Handcock

STARRING

Sylvester McCoy	The Doctor
Sophie Aldred	Ace
Philip Olivier	Hex
Belinda Lang	Mrs Wheeler
Sara Thom	Sandy/Captain Karren
Nickolas Grace	Professor Grove
Ben Mansfield	Loglan

AUDIO DRAMA **BIG FINISH** **RRP** £10.99 (CD), £8.99 (download)
RELEASED JUNE

Subterranea

Big Finish's audio dramas set during the latter days of the Fourth Doctor era continue with *Subterranea*, written by Jonathan Morris. "The story does have thematic parallels with entropy, in that it is about a society striving to survive with depleting resources," explains Jonathan, "and it takes the same approach to hard science as *Meglos* [1980] – in the sense that it doesn't! This is a steampunk fantasy."

The story takes place in an underground 'drill-town' on the planet Cathon. "The brief was to do a story which was something like *Journey to the Centre of the Earth*, from which I took the idea of giant burrowing machines," Jonathan reveals, "but that's all I took. I had this image of them being operated and run on a Victorian basis, with Dickensian characters, so the giant burrowing city is run by a 'trouble up at t'mill' Yorkshireman type, with a sort of Miss Havisham-esque wife, and a character like Micawber from *David Copperfield*. So I was drawing on Dickensian characters to provide a colour and contrast to this technological science-fantasy setting.

"Some of the references are more specific than others," he continues. "The character of Mr Jelicho Wigg does draw heavily on Micawber, because I wanted to give him that same colourful, verbose way of speaking. He's someone who is uneducated, but is always trying to sound educated by using those phrases. I thought that was a very interesting way into a character, and I thought Tom Baker would immediately clock it – 'Hang on, that's Dickens!' – and get a kick out of it."

But the drill-town's residents are not alone beneath the surface.

"The Silex are essentially Victorian cyborgs," Jonathan explains, of *Subterranea*'s monsters. "One of the themes running through this story is the idea of utilitarianism, and the Silex have taken that to an extreme. You have the character of Maxwell Bell going, 'Everyone on the ship must have a use, and a use for everyone on the ship,' but when it comes down to it, he's actually a sentimentalist who loves his wife. Whereas the Silex are *absolute* utilitarians: everything has a purpose and a function, or it must be eliminated, destroyed, and discarded. They are the ultimate apotheosis of that philosophy."

The script describes them as sounding 'like steam engines and churning gravel'."When you come up with a new monster for Big Finish, what you want is one that makes a noise when it comes into a room, so you can tell when it's turned up!" Jonathan laughs. "You want things which gurgle or buzz or whir. It should be distinctive, and hopefully it'll have all the clanks, whirs, and hisses of steam that help create a mental image.

"Hopefully this is a society that makes sense on its own terms," he concludes. "It's always lovely, in this sort of story, to have people referring to the mythology of their own history – those little references create a more colourful, vivid reality…" **DAN TOSTEVIN**

WRITTEN BY Jonathan Morris

STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
Matthew Cottle	Mr Maxwell Wilberforce Bell
Abigail McKern	Mrs Lucretia Bell
Robbie Stevens	Mr Jelicho Wigg/ Mr Wilfer Wagstaff
Jane Slavin	Miss Arabella Wagstaff/ Mrs Betsy Wagstaff
John Banks	Silex/Mr Stoker

Tom Baker is joined by John Banks, Jane Slavin and Robbie Stevens in *Subterranea*.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD in
SUBTERRANEA BY JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
AUDIO DRAMA

Coming Soon...

AUDIO DRAMA **BIG FINISH** **RRP** £20 (CD), £15 (download) **RELEASED** JUNE

BRAND NEW ADVENTURES
DOCTOR WHO
MAUREEN O'BRIEN PETER PURVES AND ANNEKE WILLS PERFORM
THE FIRST DOCTOR
VOLUME TWO
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING ELLIOT CHAPMAN ROBERT HANDS WITH NICHOLAS BRIGGS AS THE DALEKS
THE COMPANION CHRONICLES

The First Doctor: Volume Two

The Companion Chronicles series is back for an eleventh run, released as *The First Doctor: Volume Two*, and something ties its four stories together...

“I think they’re linked already, by the fact that they’re all coming out in the same set, so it’s a small step to have something more tangible bringing them together,” says producer Ian Atkins. “So although they are four separate stories, there is something running through them which we kick off and resolve.”

The set opens with John Pritchard’s *Fields of Terror*, told by Vicki (Maureen O’Brien), which returns the First Doctor to Revolutionary France. “At university, I did a book by Victor Hugo called *Ninety-Three*, which is a novel about the French Revolution, and that’s what made me want to set a story in that era,” John explains, “so I knew a lot of the background, but I did research some of the specifics. I’d never written for Vicki before, so I was exploring and getting to know her.”

Written by David Bartlett, *Across the Darkened City* pairs narrator Steven (Peter Purves) with an unusual Dalek. “One of the really significant sci-fi tropes from the last couple of decades is a hero thrown together with an enemy alien,” Ian observes, “and it suddenly struck me one day that I’d never seen it done in *Doctor Who*. I knew Peter would be able to give an incredible performance against an implacable Dalek.”

WRITTEN BY John Pritchard, David Bartlett, Una McCormack, Guy Adams

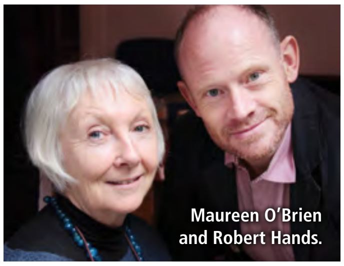
STARRING

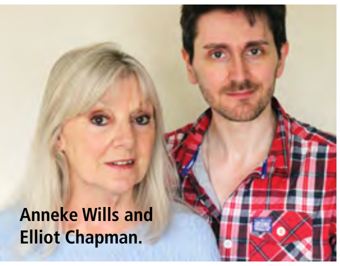
Peter Purves	Steven Taylor
Anneke Wills	Polly
Elliot Chapman	Ben Jackson
Robert Hands	Lagrange

The Bonfires of the Vanities by Una McCormack is narrated by Polly (Anneke Wills) and Ben (Elliot Chapman), and set amid the famous Bonfire Night celebrations in Lewes. “Ian had been along, and had some pictures of these really gruesome Guy masks,” Una recalls. “They were livid green and had a rictus grin, and he said, ‘Let’s have these as the monsters.’ I looked at the geography of Lewes, and found that there was a really interesting library there. I wanted to conjure that feeling I had of being a kid on autumn nights – you’d go to the library after school, and it feels a bit dark and spooky. There was also the idea of a town getting out of hand: when riots happen and you feel like there’s some malevolent force behind it.”

Polly appears again in the final story, *The Plague of Dreams* by Guy Adams. “Rather than a narrated tale, I wanted to do a two-handed play,” Guy reveals. “At the same time, I wondered if there was a way of making it also have narration, but narration that works in context. So Polly wakes up on a stage next to an Elizabethan performer who is saying, ‘Quick! We have to tell the story of what’s just happened, because if we don’t, everyone’s going to die!’ The telling of the story becomes part of the drama, as opposed to being there to allow the story to exist.”

“It’s so different,” enthuses Ian. “I’ve never seen another Big Finish script like it...” **DAN TOSTEVIN**


Maureen O’Brien and Robert Hands.


Anneke Wills and Elliot Chapman.

TALKING BOOK **BBC AUDIO** **RRP** £20 (CD) **RELEASED** 6 JULY

Galaxy Four

Most of the 1965 serial *Galaxy 4* is missing from the archives, but its 1985 novelisation is living on as an audiobook.

“At the core of *Galaxy Four* is a stand-off between beautiful people and ugly people, but which is which?” ponders range editor Michael Stevens. “To human eyes, the Drahvins are a troupe of handsome female warriors; what they lack in compassion or mercy is made up for with guns. They’re the definitive stunning beauties! The Rills, on the other hand, appear monstrous to the Doctor and his companions – but what lies beneath their scaly bulk? People have called it a morality tale, which is pretty much on the nail. At the same time, there’s a doom-laden atmosphere, due to the inevitable countdown to planetary disintegration.

> **“It's one of the best-written Target novels...”**
> **MICHAEL STEVENS, EDITOR**

“William Emms’ own novelisation of his TV scripts adds an enormous amount of characterisation and background. We’re privy to the inner thoughts of Maaga, the Drahvin leader, and we learn about their homeworld society and their military might. We also have similar access to companion Vicki’s impressions of the Drahvins, the Rills, and her travelling companions – all of which are the subject of her youthful strong opinions! For me, it’s one of the best-written of all the Target novelisations.”

BBC
DOCTOR WHO
GALAXY FOUR
WILLIAM EMMS
READ BY MAUREEN O'BRIEN

“It’s certainly a cracking story,” agrees sound designer Simon Power. “It’s a real thrill to be given an opportunity to work on episodes that are still missing; it’s a feeling of rediscovery. I’ve taken a little poetic licence to give this an overall feel of that authentic ‘live’, almost theatrical, feel of the early series – but alongside that, added some effects and techniques that are very definitely bang up to date.”

WRITTEN BY William Emms

READ BY Maureen O'Brien

How did Simon interpret the story’s unusual robots, which Vicki nicknames ‘the Chumblies’? “I gave them a rather ominous pulsing effect with an assortment of blips, bleeps, and whirs chosen to sound like the particular emotion needed for each reaction. Of course, they really come into their own towards the end, with all guns blazing on both sides!”

“William Emms writes with elegant economy,” adds Michael, “his erudite text suffused with subtle wit. Listening to *Galaxy Four* has reinforced it as one of my favourites in the range. The storyline may be modest in scope, but it’s almost perfectly formed.” **DAN TOSTEVIN**

Steven, the Doctor and Vicki – caught by the Chumblies!

AUDIO DRAMA **BIG FINISH** **RRP** £25 (CD), £20 (download)
RELEASED JUNE

The Lives of Captain Jack

DOCTOR WHO
THE LIVES OF CAPTAIN JACK
JOHN BARROWMAN
CAMILLE CODURI AND RUSSELL TOVEY

From his appearances in *Doctor Who* and his lead role in *Torchwood*, there's a lot we know about the time-travelling immortal who calls himself Captain Jack Harkness... but much remains unexplored, too. That's where *The Lives of Captain Jack* – a collection of four new Jack-centric audio dramas with John Barrowman reprising the role – comes in.

WRITTEN BY James Goss, Guy Adams

STARRING

John Barrowman	Captain Jack Harkness
Russell Tovey	Midshipman Alonso Frame
Camille Coduri	Jackie Tyler
Katy Manning	Mother Nothing

"It's exactly what it says on the tin," nods script editor Scott Handcock. "It revisits several key points during Jack's long lifetime, and we see four very different sides of him. These stories are light and funny, and full of mad, colourful ideas."

Opening episode *The Year After I Died* follows on from Jack's resurrection in *The Parting of the Ways* (2005). "The Daleks have been defeated, and the Game Station is a lump of dead metal in the air," explains writer Guy Adams. "Jack has died for the first time, but doesn't know it – as far as he's concerned, he just caught a really lucky break – and now he's living on the surface of this very broken Earth. He's like a shell-shocked soldier, thinking, 'I've got a second chance – the last thing I should do is go back to my old ways.' But then he realises he can't afford to be as safe as he wanted to be."

Set during Jack's wait to be reunited with the Doctor and Rose, *Wednesdays for Beginners* features Camille Coduri as Jackie, Rose's mum. "It gives us an opportunity to see another side of her, when she's on her own," Scott observes. "It's a really strong two-hander, and [writer] James Goss has captured the characters completely."

One Enchanted Evening picks up where Jack's cameo in *The End of Time* (2009-10) left off, with Russell Tovey back as Alonso Frame. "The joy of these audios is working out how those little moments that you glimpsed throughout the series can be more significant," smiles Scott. "We've extrapolated from that scene and given Jack and Alonso an entire adventure."

The final story, *Month 25*, sheds light on Jack's missing two years at the Time Agency. "It's early in Jack's life," Guy says. "Jack swaggers and glitters as it is, so you think, 'What was the young version of *that* like?!' He must have been just ego in trousers! It's about 'Where did his two years go?' and 'Is the Time Agency entirely the reputable organisation it pretends to be?'"

"It's been lovely to have the blessing and input of Russell T Davies on all the story details," adds Scott, "including Jack's real name..." **DAN TOSTEVIN**

AUDIO DRAMA **BIG FINISH** **RRP** £9.99 (CD), £7.99 (download)
RELEASED JUNE

torchwood_cascade_CDRIP.tor

As its title suggests, the latest *Torchwood* audio drama deals with illegal filesharing, in both subject and form.

WRITTEN BY Scott Handcock

STARRING

Naoko Mori	Toshiko Sato
Robbie Jarvis	Stephen
Ashley Kumar	Max
Rachel Handshaw	Nikki

"Format-wise, it's a bit of a gear-change," reveals its writer, Scott Handcock. "It's told in the style of a dodgy, corrupted download, so it leaps about all over the place as the story's told. Ages ago, a sound designer sent me a file that had got slightly mangled – it had little stutters and starts, and was just very weird to listen to – and I thought, if we could recreate that even slightly, it could be something quite peculiar. There's still a very clear throughline, but there are deliberately quite a few little jarring moments. Rob Harvey, the sound designer, is really going for it. Blair [Mowat, composer] is doing odd things with the music. So it's basically a chance for everybody to do everything they wouldn't normally do – a chance to say, 'Really push this. Make it weird. Make it strange.'"

Was the writing process different? "Technically, the script is very complicated," Scott replies, "but because I knew I'd be directing it as well, I felt I could push things slightly harder in the weird direction – so the actual writing process was relatively simple. When we got into the edit, we had even more fun with it, to make it even stranger. James [Goss, producer] said, 'This is now so bonkers it's campaigning to be a *Big Brother* contestant.' and I kind of like that."

The story focuses on Toshiko Sato, who's contacted by an old friend from Torchwood One. "Stephen Hinds is a former operative who managed to escape the Battle of Canary Wharf," Scott explains, "and has basically been struggling to come to terms with that ever since. He's trying to get on with his life, but at the back of his mind, he's always wary of the next big invasion, so he's been investigating little things, keeping an eye on the world, and he's detected something strange happening on the internet. It's the story of a rogue internet virus and about just how quickly something like that can spread, while at the same time focusing very much on Tosh's relationship with her friend.

FULL-CAST AUDIO DRAMA
OUTSIDE THE GOVERNMENT · BEYOND THE POLICE
NAOKO MORI
TORCHWOOD
torchwood_cascade_CDRIP.tor
BY SCOTT HANDCOCK

"I wanted to write something for Naoko [Mori, who plays Tosh] that wasn't all technobabble," Scott adds. "This is a chance to see how Tosh stands up when she has nothing to prove. In [2016 audio] *Zone 10*, maybe she'd bitten off more than she could chew. Here, she's been actively approached – she's the one with all the answers. She is so intelligent and capable, but full of self-doubt. You're always cheering her on to realise how damn good she is..." **DAN TOSTEVIN**

UPCOMING RELEASES

BOOKS

THURSDAY 29 JUNE

- ***Myths & Legends*** by Richard Dinnick. Penguin, £12.99

BOOKS – PARTWORK

WEDNESDAY 14 JUNE

- ***Doctor Who: The Complete History* Issue 47** Panini, £9.99

WEDNESDAY 28 JUNE

- ***Doctor Who: The Complete History* Issue 48** Panini, £9.99

WEDNESDAY 12 JULY

- ***Doctor Who: The Complete History* Issue 49** Panini, £9.99

AUDIOS

JUNE RELEASES

- ***The First Doctor: Volume Two*** by John Pritchard, David Bartlett, Una McCormack, Guy Adams Big Finish, £20 (CD), £15 (download)
- ***Subterranea*** [Fourth Doctor] by Jonathan Morris. Big Finish, £10.99 (CD), £8.99 (download)
- ***Shadow Planet/World Apart*** by AK Benedict, Scott Handcock [Seventh Doctor] Big Finish, £14.99 (CD), £12.99 (download)
- ***How to Win Planets and Influence People*** [Fourth Doctor] Big Finish £2.99 (download)
- ***The Lives of Captain Jack*** by James Goss, Guy Adams. Big Finish, £25 (CD), £20 (download)
- ***torchwood_cascade_CDRIP.tor*** Big Finish, £9.99 (CD), £7.99 (download)

THURSDAY 1 JUNE

- ***Torchwood: The Collected Radio Dramas*** by James Goss, Joseph Lidster, Rupert Laight. BBC Audio, £25 (CD)

JULY RELEASES

- ***Classic Doctors, New Monsters Volume Two*** [Fourth, Fifth, Sixth, Eighth Doctor] by John Dorney, Scott Handcock, Simon Guerrier, Matt Fitton. Big Finish, £23 (CD), £20 (download)
- ***The High Prince of Parking*** [Seventh Doctor] by John Dorney. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Movellan Grave*** [Fourth Doctor] by Andrew Smith. Big Finish, £10.99 (CD), £8.99 (download)

THURSDAY 6 JULY

- ***Galaxy Four*** [First Doctor] by William Emms. BBC Audio, £20 (CD)
- ***The Lost Flame*** [Twelfth Doctor] by George Mann and Cavan Scott. BBC Audio, £10.99 (CD)

MAGAZINES

THURSDAY 15 JUNE

- ***The Essential Doctor Who: Adventures in Space*** Panini £9.99

THURSDAY 29 JUNE

- **DWM 514** Panini £5.99

Wotcha!

The page that has had lobster, clams and squid, brains in white sauce, two whole suckling pigs, a ham with figs, eight steaks, and an entire family paella. BY **THE WATCHER**

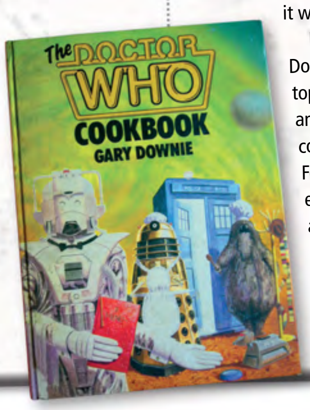
A History of Doctor Who in 100 Objects...

#82

THE DOCTOR WHO COOKBOOK

Readers with long hair and short toenails may recall that last month we mentioned in passing a remarkable work of literature which was unleashed upon an unsuspecting public back in 1985. The brainchild of Gary Downie, sometime production manager and ubiquitous socialite at the heart of the dazzling showbiz whirl of 80s *Doctor Who*, it is a book which has weathered three decades of critical scrutiny and survived to tell the tale. A descendant of sorts was published last year, but that's for another time. This month, let us roll the decades back and ponder the wonder that is the original *Doctor Who Cookbook*.

The format is inspired. From his privileged position at the heart of *Doctor Who*'s inner circle, the estimable Mr Downie solicited recipes from the great and the good, and set them down for the gastronomic delectation of fine diners the world over. The roll of honour is nothing if not impressive: besides a host of Doctors, companions, writers and directors, there are contributions from the likes of Beryl Reid, Ingrid Pitt, Martin Jarvis, Faith Brown, George Baker, Maurice Denham... the list goes on. And on. And on.



"It wasn't done for *Doctor Who* fans," sizzled an indignant Gary Downie in **DWM** back in 2003. "The cover gave a total misconception of what it was. It was a serious cookbook." This intriguing asseveration would appear to fly in the face of the evidence: even if we choose to disregard the front cover (a Cyberman maître d', a Dalek in an apron, and a Yeti in a chef's hat brandishing a wooden spoon), and politely ignore the interior illustrations (the White Guardian treading grapes is a favourite, as is President Borusa with a green pepper instead of a face), we can't overlook the fact that the recipes themselves don't sound much like the sort of thing one might expect to find in the work of competitors like Delia Smith or Robert Carrier. 'Vegetable Soup with Dalek Krotons' is what Patrick Troughton brings to the table, while Johnny Byrne serves up 'Kipper of Traken'. Fiona Cumming offers 'Castrovalvan Kebabs', while Adrienne Corri tantalises our tastebuds with 'Mena's Tachyonic Sauce'. Dinah Sheridan chimes in with 'Chancellor Flavia's Favourite Syllabub', and Michael Gough toys with 'Celestial Chicken'. The Conrad boys from *The Twin Dilemma* offer 'Remus Pie', Nerys Hughes opts for 'Todd in the Hole', and Lynda Baron goes for broke with 'Wrack of Lamb'. William Hartnell's widow Heather contributes her 'Special Chocolate Chumblies'. Make no mistake: it was a serious cookbook.

Gary Downie: "Let's make magic... in the kitchen.."
© BENJAMIN COOK

In fairness to the maligned Mr Downie, we must look past the top-dressing of daft drawings and nutty nomenclature, and consider the recipes themselves. For the most part they're entirely respectable, and some are of an unashamedly high-falutin' *cordon bleu* nature, none more so than Stratford Johns' 'Frogs' Legs à la Provençale' and Lalla Ward's 'Extra Terrestrial Terrine', whose ingredients include chicken livers, a rabbit, a calf's foot and a glass of Armagnac: "It's hard work, but well worth the effort," Lalla assures the reader.

Other recipes smack a little less of the *haute cuisine*. Producer John Nathan-Turner contributes 'Hawaiian Soup', which turns out to be two tins of shop-bought vichyssoise to which you add a large tub of single cream, a large tub of soured cream, a small tub of double cream, half a pound of prawns and a teaspoon of mint sauce, before stirring and placing in the fridge for an hour and a half – which, if nothing else, affords ample time to pre-book an ambulance. Even more gothically disgusting is Valentine Dyall's 'Moules à la Gardienne Noire', a dish consisting of mussels and mashed potato ("either instant or freshly mashed", just to whet your appetite).

You'll have begun to divine that the accent is largely on French cuisine, and bracingly old-school even for the 1980s: with every turn of the page, there are buckets of sherry and butter and double cream sloshing about. For today's more health-conscious domestic, it's frankly a bit of a fright. One comes away from *The Doctor Who Cookbook* with a vivid impression of the sybaritic partying of its curator and his circle, knocking back goblets of 'Perpugilliam's Purple Punch' (three bottles of claret, two bottles of ginger ale, emptied into a punch bowl with some ice) as they await their mussels and Smash starter. Thank goodness, then, for the oasis of culinary zen that is Barry Letts, who produces a mercifully simple dish of spaghetti with garlic and parmesan – or, as he calls it, 'Blim Tree Worms with Nossy Bulbs and Grated Snadge'. This being one of the few recipes I've actually tried, I am in the happy position of being able to inform you that Barry Letts' snadge is as delicious as any I've tasted.

IN A NUTSHELL: "It was a serious cookbook."

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FRANKIE SAY RELAX

THE STOCKBRIDGE ENGLISH DICTIONARY

EXTREMIS: Jabe after her unfortunate encounter with the Doctor.
MANYAK: another name for the Taran Wood Beast.
PLEASANT OPEN FACE: the font used in the Fifth Doctor's TARDIS manual.
TIMELASH: Sean Connery's description of Romana.
VALGARD: abbreviation of 'Valentine Dyall: Black Guardian'.
ZENTOS: the Third Doctor's anecdote about that daisy.

THE Six Faces OF DELUSION

We've barely scratched the surface of Gary Downie's magnum opus, so let's sample some more. Which five of the following are genuine recipes from *The Doctor Who Cookbook*, and which one have I just cooked up?

Answer revealed at the bottom of the page.

1 Vickissoise Soup (Maureen O'Brien) – "The mint sauce adds another dimension to the taste."
2 Sil's Slimy Slurp (Nabil Shaban) – "Sautéed frogs' legs in seaweed sauce."
3 Jamie's Spinach Sporran (Frazer Hines) – "Rich in iron and calcium, this meal will make a highlander of you!"
4 Meddling Monkfish Chowder (Heather Hartnell) – "An exotic dish but not for those with delicate stomachs."
5 Chicken Chaplet à la Dodo (Jackie Lane) – "The trouble with my cooking is that it is mainly guesswork."
6 Kari's Star Tarts (Liza Goddard) – "This makes a lovely change from the usual mince pies."

SUPPORTING ARTIST of the month

Ever since the First Doctor and his friends beat a hasty retreat through the forest of fear, the challenge of convincingly running in a confined studio space has remained one of *Doctor Who*'s occupational hazards. This month we pay tribute to a giant in this necessarily crowded field.

We're at 17:25 in the final episode of *Paradise Towers*, and the resourceful rebel alliance has blown a cleaning robot to smithereens. "Come on, onto the next one!" urges a delighted Blue Kang, prompting the assembled company to jog past the smouldering remains with as much speed as the cramped conditions allow – which isn't much. Undisputed man of the moment is the Caretaker in the background, who effects his egress in the style of a Gerry Anderson string puppet, all wibbly-wobbly head and arms. Thunderbirds are go! Bouncy flouncy flipperty-flap, and he's away. Super marionation, old chap.

The Six Faces of Delusion: Number 3 is a recipe for disaster. Frazer's actual contribution was 'Mushrooms McCrimmon'. The others, and the accompanying quotations, are all genuine.

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